

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3922.

SATURDAY, DECEMBER 27, 1902.

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SATURDAY, DECEMBER 27, 1902.

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LITERATURE

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THE twelve papers in this volume discuss Charlotte Brontë, William Morris, Byron, Pope, St. Francis, Rostand, Charles II., Stevenson, Carlyle, Tolstoy, Savonarola, and Walter Scott from the Chestertonian point of view. The fact that the author has a personal point of view explains his salience among critics whose point of view is usually impersonal. Whether one agrees with him or not, one feels that there is abundant vitality behind his utterance, a vitality which has the audacity, the "go," the freshness, and the contagion of youth. Boldness is curiously rare in contemporary writing; even the younger men ape the grey caution of old, seldom allowing their ideas to charge knee to knee against the phalanxes of authority. Mr. Chesterton does not know the meaning of caution. His recklessness is splendid, and although it may not conform to the accepted canons of criticism, nevertheless it has the qualities of its defects as well as the defects of its qualities. The tendency of criticism is to become bookish and get out of touch with life, concentrating itself on meticulous details and technical inconsequences. Here is a critic with a soul above detail and technique, who riotously drags literature out of the library into the sunlight, and handles it with a burly geniality and a jovial roughness that are Falstaffian in temper. The "littery gent" may shiver as he watches the incursions of this great bull into his china shop, he may shudder at the shattering of dainty vases and fragile teacups, but the judicious spectator will judiciously rejoice.

There is one form of literary energy which has recently raged like an epidemic, to wit, biographical burrowing. The accumulation of irrelevant facts around the man or woman of genius has provided writing men with work which relieved them of the

labour of self-expression. It is easy to gossip, hard to create. The spread of education has swollen the ranks of the gossipers into an innumerable host of camp-followers who track authors, whether quick or dead, with voracious persistence. It is sometimes hard to cut one's way through them to the victim of their zeal. The Brontës have been nearly buried beneath the enormous mass of Brontë books. Mr. Chesterton rightly affirms "the supreme unimportance" of the "externals" which delight "that exceedingly mild and bucolic circle, the literary world." His frank contempt for "the literary world" is refreshing. It recalls the attitude of other unconventional authors. Mr. Watts-Dunton, in his delightful 'Notes upon George Borrow,' says:—

"There is no doubt that Borrow would have run away from me had I been associated in his mind with the literary calling. . . . About me there was nothing of the literary flavour: no need to flee from me as he fled from the writing fraternity. He had not long before this refused to allow Dr. Hake to introduce the late W. R. S. Ralston to him, simply because the Russian scholar moved in the literary world."

Byron had the same horror, a horror founded on a keen perception of the fact that life is the antithesis of literature, and that to be literary is to lose touch with life. We once heard a very eminent critic say of another equally eminent critic: "Poor —, he has gone in for being a literary man." Mr. Chesterton has not "gone in for being a literary man," and therefore we can forgive almost any of those flaws which in the pure literary man would be unpardonable crimes. For instance, in his penetrating study of Scott he flings down this fine generalization: "Romance does not consist by any means so much in experiencing adventures as in being ready for them." As a proof thereof he cites 'Robinson Crusoe.' Undoubtedly, it is an irrefragable proof, but in citing it he falls into a trivial error which seems to vitiate his argument:—

"How little the actual boy cares for incidents in comparison to tools and weapons may be tested by the fact that the most popular story of adventure is concerned with a man who lived for years on a desert island with two guns, which he never [sic] had to use on an enemy." The "literary man" will pounce on that "never," triumphantly pointing to the slaughter of the cannibals, and to Crusoe's immortal order, "Let fly in the name of God!" Of course, the argument stands, for the slaughter of the cannibals is not calculated to satisfy the blood-thirst of the tamest boy. Indeed, the only emotion aroused by the scene is one of profound pity for the unfortunate cannibals who fell into the hands of butchers so ruthless as Crusoe, Friday, and the implacable Spaniard.

In praising William Morris, Mr. Chesterton puts his finger on the central weakness of Morris: "he hated modern life instead of loving it." But he goes astray in urging that Morris ought to have made pillar-boxes and railway signals and engines and bicycles beautiful. He fails to see that these things possess a beauty of their own which would be ruined by decoration. It is the beauty of fitness, and any otiose ornamentation would destroy that beauty. Rightly re-

garded, a bicycle is as beautiful as a suit of chain armour, a locomotive is as beautiful as a war-horse, a railway signal-lamp is as beautiful as the lamp in 'Christabel,' with its "twofold silver chain . . . fastened to an angel's feet," and a pillar-box is as beautiful as a mediæval shrine.

Mr. Chesterton's paradoxical demonstration of 'The Optimism of Byron' is by no means so paradoxical as it looks, for it is easy to prove that in this world there is no such thing as absolute pessimism, and that the only absolute pessimist is the man who commits suicide. Every man who lives rejects death, and the rejection of death implies optimism in some degree. But it is absurd to say that the Byronic hate of man sprang from the Byronic love of nature, for in Byron there is only one thing more insincere than his misanthropy, and that is his love of nature. Both are affectations, but while there is a tinge of sincerity in Byron's hate of man, there is not even a tinge of sincerity in his love of nature. Further, to suggest that "one of the best tests of what a poet really means is his metre" is to assume that metre is always a true mirror of mood and emotion. The greatest poet often cannot help being "a hypocrite in his prosody." Misery in a merry metre proves that the poet is a poor craftsman. It does not prove that he is not miserable.

One of the best things in this book is the paper on 'Pope and the Art of Satire,' with its really large grasp of the fact that magnanimity is essential in satire, because the aim of satire is not to please a man's enemies, but to wound the man himself by piercing through his virtues to "the real ironies of his soul." But again, we think, Mr. Chesterton errs in the byways of his argument. He says:—

"Pope was really a great poet; he was the last great poet of civilization. Immediately after the fall of him and his school come Burns and Byron, and the reaction towards the savage and elemental. . . . In all the forms of art which peculiarly belong to civilization, he was supreme. In one especially he was supreme—the great and civilized art of satire."

Here are confusions. Byron is at his best in great satire such as 'The Vision of Judgment,' and in his satire he is Pope's disciple. "Among the preparations by which he disciplined his talent," says Moore, "was a deep study of the writings of Pope." He maintained that Scott, Southey, Wordsworth, Moore, Campbell, and himself were upon a wrong revolutionary poetical system, "not worth a damn in itself." "I was really astonished and mortified," he wrote to Murray,

"at the ineffable distance in point of sense, harmony, effect, and even imagination, passion, and intention, between the little Queen Anne's man and us of the Lower Empire. Depend upon it, it is all Horace then, and Claudian now, among us."

Burns, too, was a great satirist, but it is inaccurate to write of "Burns and Byron" as if they were of the same school, since there is as great a gulf between the songs of Burns and the witty rhetoric of Byron as between the witty rhetoric of Pope and the lyrics of Coleridge, Keats, and Shelley. Byron stood absolutely apart from "the renaissance of wonder," but while the

Lake poets were in it up to the neck, Burns was in it up to the knees.

In his paper on M. Rostand Mr. Chesterton defends the use of rhyme in drama on the ground that it is natural: "Rhymes answer each other as the sexes in flowers and in humanity answer each other." This theory is rather vague, for the essence of rhyme is similarity, whereas the essence of sex is dissimilarity. Wives do not always say ditto to husbands, and we fear it is only the bad rhymes that "answer" each other like the sexes. But if Mr. Chesterton means that what is natural is right in art, we must fall back on Goethe's maxim, "Art is art because it is not nature." Poetry is unnatural and rhyme is unnatural. We like them because they are unnatural, because they are part of the great machinery which man has invented in order to escape from his destiny.

We have alluded to Mr. Chesterton's contempt for the "littery gent." It is pleasant to find that he has the courage of his convictions. Unlike nature, he is not "careful of the type." He lets misprints pass, and vexes his readers with enigmatic sentences of this sort: "The time has passed when William Morris was conceived to be irrelevant to be described as a designer of wall-papers." He writes of 'L'Aiglon' as "now being performed with so much success." He speaks in the first person singular in one sentence and in the first person plural in the next (p. 160). In every way he shows callous indifference to literary form. We admire his heroism, but it is not really necessary to black yourself all over when you play Othello.

The Origin of the Knowledge of Right and Wrong. By Franz Brentano. English Translation by Cecil Hague. (Constable & Co.)

THE essay here translated is a reproduction, with considerable additions in the way of notes and appendixes, of a lecture delivered by the author to the Vienna Law Society as long ago as the year 1889. He then described it as treating 'Of the Natural Sanction for Law and Morality,' a title which, in spite of his later opinion to the contrary, is perhaps a better indication of its general purport than that under which it now appears. He tells us that it contains the ripest fruit of his reflections. A man's reflections depend, to some extent at least, on the course of his life, and for a professor Herr Brentano has had a singular career. He comes of a family well known in Germany, being a nephew of the Bettina Brentano who successively amused, fatigued, and offended Goethe with her admiration. In early manhood he devoted himself to the works of Aristotle, and while scarcely more than a student he published a treatise on the manifold meanings of Real Being as conceived by that philosopher. Afterwards he became a priest and established a position as *Privatdozent* in the University of Würzburg, where he produced an examination, still well known and appreciated, of the Aristotelian psychology. About the same time he entered upon an exhaustive study of the writings of the English empirical school, from Locke to Stuart Mill, in the belief, as his translator explains, that the

school provided a source of instruction and inspiration in psychology and logic. This, as he adds, brought him into some ill-favour with his German contemporaries, who thought, as they well might, that the influence of these English writers would be deleterious to the peculiar character of German speculation. Whether deleterious or not, it was an influence which profoundly affected so philosophic a priest, and he engaged in a correspondence with Stuart Mill on the logical nature of the judgment. After the lapse of some years he was ultimately appointed to a professorship at Würzburg; but this he seems to have resigned almost as soon as he obtained it, and he resigned it in consequence, we are told, of a change in his opinions about the Roman Catholic Church. He then accepted a call to Vienna, where he reversed the usual procedure by becoming a professor first and afterwards a *Privatdozent* once more. He retired in 1895, and has since lived in Florence. There he has the satisfaction of knowing that a considerable number of German and Austrian scholars and students regard him as their master. His writings, however, are of a fragmentary character. Of his systematic exposition of 'Psychology from an Empirical Point of View' only the first volume, issued in 1874, has so far seen the light, and like the present essay many of his studies have been published in the form of single lectures or addresses.

In a preface not altogether devoid of courage Herr Brentano claims for the origin which he assigns to our knowledge of right and wrong—or, in a word, for his theory of ethics—that it is new. This, he observes, specialists in philosophy will at once recognize, however much the general reader may be misled by the rapidity of the argument into thinking that the theory is merely self-evident:—

"No one has determined the principles of ethics as, on the basis of new analyses, I have found it necessary to determine them; no one, especially among those who hold that in the foundation of those principles the feelings must find a place, has so radically and completely broken with the subjective view of ethics. I except only Herbart. But he lost himself in the sphere of æsthetic feeling."

The "new analyses" which Herr Brentano supplies are, indeed, striking and ingenious. He takes wide views and makes subtle distinctions. He draws his illustrations from a large fund of knowledge. But, if there is anything particularly novel in the origin which he assigns to our knowledge of right and wrong, he succeeds in concealing it in that rapidity of the argument to which he refers, or else in what he also calls his "conciseness of statement."

After discoursing briefly and weightily on such questions as the meaning of natural right, natural sanction, the doctrine of ends, and the differences to be noted in psychical phenomena, he defines the good in the widest sense of the term as "that which can be loved with a right love" (p. 16). In a note he explains—although the explanation is not very lucid—that the notion of the good is a unity in the strict sense, not, as Aristotle taught, in an analogous sense; and the contrary impression is due, he

thinks, to the defect of language which provides many common expressions for the antithesis of good, including the belief that of it as well as of its antithesis no common notion exists. If, then, the common notion of the good is that which can be loved with a right love, how are we to know, he asks, that anything is good at all? To love a thing does not make it good, for were that so the miser who loves blindly would make riches a good. By way of answering this question Herr Brentano points to the admitted distinction between a "blind" and a "self-evident" judgment in the sphere of truth. It is a distinction, he says, between a "lower" and a "higher" judgment, and a distinction which every man can experience in himself. So also, he argues, with pleasure: there are blind and instinctive pleasures, but there are also pleasures which possess "a character of rightness," as, for example, the pleasure in clear insight, in joy (unless, indeed, it be *Schadenfreude*), and in mere right feeling. We know therefore, he concludes, that something is good when we feel that it is not merely loved, but also worthy of our love.

There remains a further question, raised by the spectacle of a plurality of goods: "When is anything better than anything else and recognized by us as better?" The answer is to be found, we are told, in the phenomena of choice, and the preference accorded in any given case depends not on the intensity of the love, as might be incautiously supposed, nor, except to a limited extent, on the character of our experience, but on the rightness of the preference itself. From this we can gather that the highest practical good, the end of all ethical ends, is to promote as far as possible the good throughout the whole of our world, present and future.

These questions and answers do not disclose anything with which specialists in philosophy are not fairly familiar, although possibly the combination of them, in the form in which they are here given, has not been previously made. The notion that that is good which a man loves with a right love does not essentially differ from the circular statement advanced of old, that that is good which a good man will choose. Nor are the distinction between a lower and a higher pleasure and the preference given in accordance with what is right very dissimilar in their nature from the considerations which Aristotle raises in his treatment of *βουλῆσις*. When Aristotle declares that *βουλῆσις* is of "the good" he is speaking of that "right love" of which Herr Brentano is also speaking, and both of them virtually endorse that "supremacy of conscience" which is a commonplace among people other than philosophers. But there is a difficulty attaching to this position which Herr Brentano does not solve. The plain fact that men good in different ways will differ as to whether they can rightly love a given thing raises the inquiry whether there is or is not a common human nature of which it can be said, "This kind of human nature is man's real life." How many good men would agree upon the answer to such an inquiry? Each man rightly loves that which seems to him worthy to be loved. And if, in the last resort, it is the good man who chooses what is good, how is the ethical theory here ex-

pounded to escape the very charge of "subjectivism" which its exponent repudiates?

Herr Brentano dwells with much felicity on the connexion between certain aspects of his theory and Utilitarianism on the one hand, and an ancient view that right knowledge is better than virtuous action on the other:—

"Since all lesser goods are to be made subservient to the good of the widest sphere [i.e., the world as a whole, present and future], light may also be shed from utilitarian considerations upon those dark regions where before we found a standard of choice wanting. If, for example, it was true that acts of insight and acts of noble love are not to be measured as to their inner worth in terms of one another, it is now recognized that at any rate neither of these two sides may be entirely neglected at the expense of the other.....A certain harmonious development and exercise of all our noblest powers seems, therefore, from this point of view to be, at any rate, what we must strive after."

But the reflections in which he here indulges might have suggested to him that there have been many good ethical philosophers before Herr Brentano, and that some of them have arrived at conclusions by the side of which his own cannot advance any very obvious claim to novelty. Nevertheless the essay which he has given us is a highly interesting and stimulating piece of work. Not the least interesting or stimulating part of it is the conclusion in which he insists upon a proper distinction being made between ethical and pseudo-ethical developments.

A word as to the translation. That Mr. Cecil Hague deserves our gratitude for having undertaken so arduous a labour as the translation must have involved is undeniable. He has also supplied a valuable biographical note. But, if upon the whole his rendering is much better than that which is commonly dignified by the name of translation, it is not perfect. There are passages here and there which give the impression that the author's thought is blurred. There are even one or two grammatical inaccuracies, as on pp. ix and 33. The punctuation requires a very careful revision. Mr. Hague states that in preparing his version he had the advantage of help from Prof. Marty, of Prague, from Prof. Alexander, of Manchester, and from the late Prof. Adamson, of Glasgow. This abundance of help has not perhaps been in one respect an advantage, for it may have inclined him to leave the responsibility of the translation of isolated passages to two or three scholars who may have had different ideas as to what a translation should be, and probably enjoyed no opportunity of consulting one another with a view to adopting common principles.

Scott's Minstrelsy of the Scottish Border.
Edited by T. F. Henderson. 4 vols.
(Blackwood & Sons.)

MR. HENDERSON'S edition of 'The Border Minstrelsy' is a very welcome set of volumes, so well proportioned and fair to outward view that it is likely to be popular as a present. When it is thus or otherwise acquired we sincerely hope that the fortunate owners, or some of them, will read the ballads. There is an ancient tale of an Oxford tutor who told his pupils to

behave with mansuetude if they met a man who did not care for Tennyson or Thackeray. "But if you meet a fellow who does not like an old ballad, kick him downstairs." It would need a Sandow to kick all the generation which loves not and knows not old ballads at the present day, when persons of culture talk to one about Nietzsche, and Maeterlinck, and Ibsen, and Verlaine, but have not the remotest acquaintance with Dick of the Cow, and never heard of Kinmont Willie. Ballads are out of favour, and our best hope is that bookish little boys and girls, getting hold of the 'Minstrelsy,' may read the poems, which they will never forget, and Scott's legends and histories in the notes, which are full of the most delightful adventures. One should be entered at ballads young (like Dandie Dinmont's terriers at vermin), but when the youngsters of to-day are old the problem of ballad origins and diffusions will probably be still unsolved.

Mr. Henderson's work is in two parts, a prefatory note (i. ix-xxxv) and a sequel to each of Scott's own introductions, with notes additional to his notes. The second part is as well done as the researches into the sources of Burns's songs which were published in Messrs. Henley and Henderson's edition of the bard. Mr. Henderson has used the Abbotsford MSS. and the Glenriddell MSS., and many important collections of chap-books, broadsides, and written ballads. He has also, of course, had the invaluable aid of Prof. Child's noble work. The results are rather disenchanting, though, indeed, we had few illusions. The Accuser of the Brethren has even whispered to us that Scott wrote 'Kinmont Willie,' using Satchell's account. Prof. Child pointed out, and it is easy to see, that some of the verses are certainly by Scott, who confesses that the ballad has been mangled by reciters, and that "some conjectural emendations have been absolutely necessary." They were very considerable and excellent additions that the Shirra made. Mr. Henderson abounds in this sense; but we confess that, though we recognize the master's hand, and occasionally Hogg's, here and there about the 'Minstrelsy,' we feel rather like the foreign nobleman who said, "Yes, I do cheat at cards, but I do not love to be told that I do." "Amicus Plato, sed magis amica veritas." However, murder will out, and several of the best stanzas in the ballads are not traditional.

The editor's additions to and corrections of Scott's historical and genealogical notices are excellent. But Scott worked before so many of our State Papers were accessible in print—in his early days they were hardly accessible at all. Mr. Henderson also exposes the dimness of Scott's manuscript sources. Hogg, of course, is an old offender; the author of 'Lucy's Flitting' probably never deceived Sir Walter, but has always been suspected of improving 'The Demon Lover'; and most collectors were then apt to stretch out a privy paw and corrupt the genuine tradition. The age was casual as to sources, and though many ballads are certainly genuine as a whole, which is proved by their close correspondence with those of the rest of Europe, still, we must, unhappily, suspect many of the best verses. Sir Walter, who could

write Elspeth's ballad of Harlaw, was the greatest of ballad-makers, born out of due season. He helped lame ballads over the stiles, and probably, as is suggested here, Burns aided 'Tamlane.' All this matter and all historical allusions Mr. Henderson has worked at in the most praiseworthy manner. None the less, we cannot share Prof. Child's entire scepticism as to 'Auld Maitland.' In the sixteenth century it seems that popular verse on this theme existed; we doubt whether Hogg, so early as 1802, could have produced the poem as it stands; and we are almost unable to suggest any solution of the problem. Mr. Henderson's suggestion as to "the Outlaw Murray" having been the Murray who abandoned the Douglas cause in 1455, submitting to James II. in Ettrick Forest, seems to us more than plausible. Now this Murray ballad knows too much history. It is not in nature that if the ballad from the first was extant in oral tradition, and was the work of some uneducated maker, it should be so nearly correct as to Hamilton, the Earl Boyd, and many local families. All this would have been wrong from the first, and would have become as wildly and as variously incorrect as the details in 'Mary Hamilton.' We take it, then, that the 'Outlaw' is not of contemporary and popular origin. Again, if contemporary, or almost so, with 1455, the poet must have known too much to convert "the Queen's herdsman," Murray, into the royal and defiant outlaw, who boasts of winning his lands from "the Southron" or "the Soudan." The real Murray must have been one of the many hangers-on of the Douglasses, "a Douglas's man," and could have had no great company, but only a slender following. All this points, perhaps, to a late and educated source, some poetical Murray or friend of a Murray. The MS. in the Philiphaugh charter chest is said to be of 1689-1702, a far cry from 1455. Conceivably the poem is no older than the MS. If so, may not 'Auld Maitland' possibly be a similar late exercise in honour of the house of Lethington or Thirlestane, a poem which, like the 'Outlaw Murray,' came into popular knowledge and reached Hogg's family? Some educated poet of, say, 1570-80 congratulated the father of the great secretary, Maitland of Lethington, on his ancestor, the "Auld Maitland" of the ballad.

We have heard sing and say
Of his triumphant nobill fame,
And of his auld beard grey.

This piece is in the Maitland MSS. Hogg, still an uneducated shepherd in 1802, could not know this then manuscript source and work up the ballad from that hint. But if the Maitlands of Thirlestane had a poetic friend or kinsman (and they had many), who in the seventeenth century reworked a popular ballad, known about 1570, of Auld Maitland, then perhaps the origins of our 'Auld Maitland' would be much like those which we have imagined for the 'Outlaw Murray.' The piece may have got on to the stalls (Mr. Henderson thinks that our ballad may be a forgery by Hogg, on the lines of fragments of "a modern stall production," half remembered by Hogg's mother), but this is unlikely. The piece, if a "modern stall production," could scarcely

have escaped all research. Both the 'Outlaw' and 'Auld Maitland' are terribly long; the former has 260, the latter 296 lines. It is not likely that such long, and, in the case of the 'Outlaw,' relatively historical ballads were remembered from the fourteenth and fifteenth centuries. It is not likely that the untaught Hogg of 1802 could have made 'Auld Maitland,' or that his mother either could or would have learnt it and recited it as old to gull the Sheriff. On the analogy of the 'Outlaw,' then (or rather of our conjecture as to the origin of the 'Outlaw'), we venture to suggest that 'Auld Maitland' may be an educated seventeenth-century echo of the popular verses which were certainly current in the time of Sir Richard Maitland (say 1570), and which were apparently known, in one shape or other, to Gawain Douglas much earlier. The idea is at least a fresh, if a frail hypothesis, and gets rid of what we feel to be a difficulty about Hogg and his mother. "Forbye," had Hogg hoaxed the Shirra, he would probably have boasted of it in his 'Domestic Manners of Scott.' But there he clings to his original statement.

Into Mr. Henderson's views about the origin and diffusion of the versified romantic narratives found in all European countries with fragments recurring in the prose, or half-prose, half-verse, of other peoples we have not space to enter. He is opposed to the views of the folk-lorists, which, in some cases, he does not appear to understand. No reference is cited for the startling statement that one folk-lorist believes some extant popular ballads to be "millions of years" older than "any existing human records." Were there any human beings at all "millions of years" ago? That any one says that there were, and that these human beings had popular tales and ballads, still surviving, needs to be proved by the very words of the folk-lorist. He would probably say that the ideas and customs which have crystallized into *Märchen* are often of dateless antiquity, and arose, as some *Märchen* arise, in savagery, while ballads retain many of the same ideas and are often *Märchen* in verse. Here few folk-lorists will differ. But the theme is as complex as vast, and cannot be settled, in Mr. Henderson's brief argument, at the tail of a review.

On p. xxiv. Mr. Henderson has inadvertently misquoted Prof. Gummere's 'Beginnings of Poetry.' The professor did not say what Mr. Henderson makes him say; and the whole context, which is not given, expresses his meaning.

Sidelights on the Georgian Period. By George Paston. (Methuen & Co.)

THE series of studies which George Paston has assembled under the above title are agreeable reading and show considerable familiarity with the period of which they treat. The illustrations which accompany them are all that could be desired, and the same may be said for the type and binding of the volume.

It would not, in our judgment, be worth while for a reader who had not seen 'A Burney Friendship' in periodical form (unless, indeed, he should be possessed by

a fanatical admiration for the author of 'Evelina' and 'Cecilia') to linger over the fifty pages or so headed. The correspondence between the novelist and her friend Miss Port, afterwards Mrs. Waddington, is newly published, but of no great interest, though some letters of old Dr. Burney might be deemed worth passing notice.

For the rest, there is matter to suit all tastes—serious biographical studies, light biographical sketches, records of foreigners' impressions of England, essays on particular aspects of the life of the country during the century, disquisitions upon phases of its literature, all handled with a certain degree of ease. From this commendation we should be disposed to except only the paper entitled 'The Ideal Woman.' However true the picture drawn of the low standard set up by the eighteenth-century male for his womankind, it can hardly, we should think, be necessary in these days to point the moral in addition to adorning the tale.

Of especial literary interest are the papers on the *Monthly Review* and 'An American in England.' The namesake of Mr. Murray's current periodical was started by Ralph Griffiths in 1749, and had a career of nearly a century. Its great rival during its first period was Smollett's *Critical Review*, of which Griffiths said that its staff was composed of physicians without practice, authors without learning, men without decency, and critics without judgment. Smollett, however, was able to reply with some point that his contributors were, at any rate, not obliged to submit to the revision of their editor's wife. Such was the fate for some months of Oliver Goldsmith, who afterwards complained that in their dulness these reviews "encroached upon the prerogative of a folio."

The *Monthly Reviewers* were painstaking if not inspired. They were seldom allowed to devote any but the most exiguous space to literature proper. Thus, in February, 1751, the following terse review appeared in a corner of the, at that time, sole critical organ:—

"'Elegy in a Country Churchyard.' Dodsley, 6d. The excellence of this little piece amply compensates for its want of quantity."

'The Vicar of Wakefield' was found impossible to characterize; but of 'She Stoops to Conquer' Mrs. Griffiths's assistant wrote that the merit "is in that sort of dialogue which lies on a level with the most common understandings, and in that low mischief and mirth which we laugh at while we despise ourselves for so doing." This estimate of Richardson might be worse:—

"We have read 'Sir Charles Grandison' with alternate pleasure and disgust. With pleasure, from the great good sense of the author; his many excellent sentiments and moral reflections; with disgust, from the absurdity of a scheme that supposes a set of people devoting almost their whole time to letter-scribbling—from the author's continued trifling with the patience of his readers, by his extreme verbosity throughout the work—from the studied formality in his method, the frequent affectation in his language, and the inconsistency of some of the persons in his drama."

After citing a reviewer's complaint regarding the use of the word "sentimental" in English, George Paston points out that Richardson, answering an inquiry

on the subject, had "as early as 1749" defined it to mean "everything clever and agreeable." She might, perhaps, have appended a note stating that nine years earlier Sterne in a letter to his betrothed had used the word for the first time.

The 'American in England' is Ticknor, the Spanish scholar and Harvard professor, who, in the course of several visits to this country, was brought into connexion with many of the choicest spirits among our men of letters. George Paston complains of the meagreness of her biographical material, but she has certainly contrived to extract from it a very readable article. When he first came to England, in 1815, Ticknor saw much of Byron, whom he found simple and unaffected, and even gentle in his manners. He thought that he had received more kindness from him than from any one else in the country, though he himself was a grocer's son. He was present in the celebrated room over Murray's bookshop when Byron received the news of Waterloo, and thus describes how he took it:—

"Sir James Bland Burgess [Burgess?] hurried in, exclaiming, 'My lord, my lord, a great battle has been fought in the Low Countries, and Buonaparte is entirely defeated.' 'But is it true?' asked Lord Byron. 'Yes, my lord. An aide-de-camp arrived in town last night; he has been in Downing Street this morning, and I have just met him as he was going to Lady Wellington's. He says he thinks Buonaparte is in full retreat towards Paris.' After a moment's pause, Byron replied, 'I am d—d sorry to hear it,' adding, 'I didn't know but I might live to see Lord Castlereagh's head on a pole. But I suppose I shan't now.'"

Dr. Parr held similar views, for he assured the American visitor that he should think it a neglect of duty to go to bed any night without praying for the success of Napoleon Bonaparte; and Southey is said to have told him that the news of the victory occasioned the suppression of an *Edinburgh Review* article by Sir James Mackintosh which, inculcating the Whig doctrine of the inevitable disastrous conclusion of the struggle, was held in readiness to be printed by way of a fulfilment of prophecy.

After pursuing on the Continent the studies necessary to fit him for his Harvard professorship, seeing Goethe at Weimar, and hearing Madame de Staël declaim on her deathbed ("Vous êtes l'avant-garde du genre humain, vous êtes l'avenir du monde"), the American came back to London in 1819. He obtained the *entrée* to Holland House, and is loud in his praises of the English salon, the only "alloy" being the hostess herself. To that somewhat unpleasant lady he administered a salutary snub by replying to her polite remark that "the majority of Americans were the descendants of convicts," with a reminder that her own family, the Vassalls, were of American extraction. Ticknor afterwards went north, saw something of Christopher North, the Ettrick Shepherd, and the Man of Feeling, and, above all, was shown round Edinburgh by Scott himself as well as taken down to Abbotsford. He was particularly struck by the personality of Sophia Scott (the future Mrs. Lockhart), of whom he declared that she could tell as many Border stories as her father, repeat perhaps as many

ballads, "and certainly more Jacobite songs."

Visits to Wordsworth and Southey, whose industry could only, he thought, be paralleled in Germany ("his light reading after supper is the fifty-three folios of the 'Acta Sanctorum'"), preceded his return to London. Before sailing he enjoyed an evening at a Saturday night club at Leigh Hunt's, where Lamb, Hazlitt, Godwin, Curran, and the host himself disported themselves, each after his own peculiar manner.

Ticknor came back to Europe with his family twenty years later, when he breakfasted with the poet-banker Rogers, lunched at Hampstead with Scott's friend Joanna Baillie, and undertook a carriage tour through England, Wales, and Ireland. Perhaps the most piquant of his remarks upon notabilities is this concerning Scott's biographer:—

"He [Lockhart] is the same man he has always been, and always will be, with the coldest, most disagreeable manners I have ever seen. I wanted to talk to him about 'Ferdinand and Isabella,' and by a sort of violence done to myself as well as to him, I did so. He said he had seen it, but had heard no opinion about it. I gave him one with little ceremony, which I daresay he thought was not worth a button; but I did it in a tone of defiance to which Lockhart's manners irresistibly impelled me, and which I daresay was as judicious with him as any other tone, though I am sure it quite astonished Murray, who looked as if he did not comprehend what I was saying."

A final visit to London in 1856 was remarkable chiefly for the number of times the now established American author met Macaulay, then at the height of his fame.

The period illustrated by the "side-light" of which we have been speaking is rather that of George III. and George IV. than that of the eighteenth century, and the scope of that which is ingeniously headed 'An English Madame Roland' extends yet further, taking us from the revolt of the American colonies down to the days of Mazzini and Dr. Arnold. The career of Mrs. Eliza Fletcher, who numbered them among the friends of her old age, was well worth rescuing from oblivion, and George Paston's account of her should certainly not be passed over. The sobriquet bestowed upon her was suggested by Brougham, who knew her well, and though there is little in her life, taken as a whole, to warrant a parallel with the famous Republican, yet a general resemblance in character and a really remarkable similarity in the persons of the two women (which a comparison of the well-known portrait of Mademoiselle Jeanne Phlipon with that of Miss Eliza Dawson given here establishes) justify the title.

Had we space to devote to this lady we should have liked to quote, as summing up the excellences and defects of her character, the reasons which she gave her young protégé Allan Cunningham for preferring a cast of Chantrey's bust of Sir Samuel Romilly to one of Scott or Byron; but we must pass on to one or two other items in George Paston's collection.

With Madame du Bocage and Monsieur Grosley we are again in the London of the eighteenth century; but there is nothing in their observations to compare with such

acute records of contemporary life and manners as the recently published comments of César de Saussure on what he saw in England. The careful study of the criminal history of the eighteenth century ('The Felon') is drawn largely from Fielding; yet the advance in public opinion on the subject of criminology which followed Beccaria's 'Crimes and Punishments' is well brought out. The illustrated magazines of the Georgian period are discussed in some detail; but we hesitate to subscribe to the writer's view that our own picture periodicals excel them so very greatly because, forsooth, they reflect more of the spirit of the time.

Not the least amusing of the remaining articles is that called 'A Spinster's Recollections,' containing the jottings of Miss Letitia Hawkins, the daughter of Boswell's rival Sir John, and the once popular author of 'The Countess and Gertrude.' They exhibit an amazing amount of small-mindedness and petty spite, but are full of not uninteresting facts about some of the people whom she was unable to appreciate, including Johnson, Goldsmith, Walpole, and Garrick. 'The South African War,' containing extracts from the diary of (Sir) John Malcolm concerning the Cape in 1795, will no doubt be read, though it seems a little out of place here.

We have noticed but few errors. Mrs. Barbauld's brother's name sometimes appears as "Aiken," and is so spelt in the index. "Madame de Récamier" and Kippis's 'Bibliographia Britannica' are evident oversights. 'The War of Secession' is a description which suits better the struggle of North and South than the American Revolution, and is, at least, not usually applied to the latter.

Shakespeare and Voltaire. By Thomas R. Lounsbury, Litt.D. (Nutt.)

THIS volume by the Professor of English in Yale University is one of a series prepared by various professors and instructors at Yale, and issued with the approval of the President and Fellows in connexion with the Bicentennial Anniversary. An earlier volume from the same source is entitled 'Shakespeare as a Dramatic Artist,' and is in almost all respects a preparation for the present. Yet a third volume, dealing with controversies with regard to textual difficulties in Shakespeare, is announced. In the opening work the quarrel between the classic and romantic schools is discussed, no fewer than three chapters being devoted to the dramatic unities, while others are occupied with such still disputed matters as the mingling in the same piece of comic and tragic matter and the propriety or otherwise of presenting on the stage scenes of violence and bloodshed. The irreverent treatment accorded to Shakespeare by Restoration critics and dramatists, and the mangling of the text by the Drydens, Shadwells, Tates, Ravenscrofts, and Garricks of the seventeenth and eighteenth centuries, are also condemned. In the volume before us the scene is removed to France, the entire work being occupied with the arraignment of Shakespeare by Voltaire. Both readable and curious is the book thus constituted, the only thing to be urged against it being

that it is a rather elaborate chronicle of a storm in a teacup. The same subject was treated with no less gravity, and at scarcely less length, by M. Jusserand in his excellent 'Shakespeare in France,' to which every English writer on the subject must necessarily incur obligation. In both works, 'Shakespeare in France' and 'Shakespeare and Voltaire,' the strife between the Shakspearolaters, not yet called "romanticists," and the upholders of the Aristotelian theories thereafter to be accepted as classicists is characterized as a war and the terms of combat are employed. The American professor has been, however, at more pains than was his French predecessor to trace out the obligations to Shakespeare of Voltaire, and to insist upon the indignation of the Patriarch of Ferney, an indignation based upon the treachery and impudence—for to such, in his estimate, they extended—of Le Tourneur in his translation of Shakespeare, but ultimately with amusing inconsequence transferred to Shakespeare himself.

In depicting the growth of Voltaire's animosity against Gilles Shakespeare—as, with a scornful and an unkind reference to a character in French or Italian comedy all but identical with Pierrot, Voltaire in his later days persisted in calling the English poet—and against the Velches, a term of reproach equal to Goths which he applied to those who dissented from his opinions, Prof. Lounsbury does full justice to the Frenchman's sincerity. Voltaire's dislike for the methods of the English dramatist was shared by the men of his day. Now even, when the leading spirits in France have accepted the position which Shakespeare's countrymen and the Germans have assigned him, when it is the fashion to praise him, and when the fervent eulogies of Victor Hugo and the romanticists are quoted occasionally, and approved always, it is well not to inquire too deeply. Scratch the self-styled romanticist, and there is always a chance you will find the classicist. This at least is true, that when an unfamiliar work of Shakespeare is brought before an educated Frenchman homage is not seldom paid with a wry face.

Upon his enforced visit to England in 1726 Voltaire, with an amount of zeal and energy uncommon, though not unknown, among his countrymen, studied our language, with which he obtained sufficient familiarity to write in it with a certain measure of success. He was impressed by much that he found in Shakespeare, knowledge of whom in fact he introduced into France. His general estimate of Shakespeare was not lower than that of many eminent Englishmen. Chesterfield (who regarded the 'Henriade' as superior to the Iliad), Bolingbroke, and Hume are among those from whom Voltaire doubtless drew his conclusions concerning Shakespeare. Garrick even, in later days, with all his professed reverence for the dramatist and his fantastic homage, was insensible to the inward greatness of Shakespeare, with whom he took unpardonable and outrageous liberties.

Voltaire, on the other hand, had sufficient nous to recognize in Shakespeare qualities to be found in no other writer. So enveloped, however, was he in Aristotelian theories that he could not at any period in his life

take an unprejudiced view. What he believed to be patriotism was called into play. If Shakspeare was right, then Corneille and Racine, together with a greater than either, Voltaire, were wrong. Here was a complete *reductio ad absurdum*. Voltaire introduced to his countrymen and to continental Europe, then sitting at his feet, a knowledge of Shakspeare. He went further, he imitated him. If he forgot to acknowledge his indebtedness, was not the mere obligation honour enough for an outward barbarian? It was only when, revolting from his authority, Frenchmen began to judge for themselves and accept the Englishman, in the words of Le Tourneur, his translator, as "the creator god of the sublime dramatic art, which had received from him its existence and perfection," and when those highest in rank and influence swelled the subscription list of the man who, treating as "ridiculous travesties" Voltaire's renderings of 'Hamlet' and 'Julius Cæsar,' replaced them with what aimed at being a full and adequate translation, that Voltaire lost his temper and his tact. Thus to flout the supreme arbiter of letters, the most illustrious of Frenchmen—or, indeed, of men—was heresy unheard of, unpardonable, damnable. For the short remainder of his life his time was consumed in frantic demonstrations before a rather servile Academy and futile appeals to the royal patrons of those he henceforth regarded as his arch-enemies. It may incidentally be mentioned, as illustrating the amount of ignorance concerning Shakspeare which prevailed in the days when Voltaire first took cognizance of him, that Swift, writing to Gay, assumed that the character of the Wife of Bath appeared in one of Shakspeare's dramas.

Of Voltaire's inaccuracies, disingenuousness, ignorance, and misrepresentations Prof. Lounsbury gives an admirably full and vivacious description. Taken with its predecessor, his work is exemplary in erudition. One difficulty has naturally fronted him, working, as needs he must, in America, that of obtaining access to early editions of works subsequently modified before taking their places in the collected editions of Voltaire. Permanent residence in England would not greatly have modified matters in this respect. So voluminous a writer was Voltaire that it may be doubted whether any large collection of early editions has been made in Paris. One fact is certain: early editions of Voltaire have never been in such request as those of Rabelais, Corneille, Molière, and even Beaumarchais. In the case of 'Candide,' the first edition is announced in catalogues with such frequency that one is disposed to doubt, in spite of the useful bibliography of Bengesco, whether some *supercherie* is not to be traced. Prof. Lounsbury need not, however, be greatly concerned as to the shortcoming of which he complains. Altogether ample is the information he supplies, and the only question likely to be raised is whether any purpose is served by raking up the ashes of an almost forgotten controversy. In the case of any writer except the greatest there would be no hesitation in answering in the negative. Voltaire's violence failed to elicit

any reply worthy of the name from Englishmen qualified to challenge so dangerous a controversialist. Johnson's attacks upon Voltaire, against the injustice of some of which Prof. Lounsbury protests, were scarcely caused by the Frenchman's Shakspearean heresies. The question at issue was the old apologue of the gold and silver shield, and what in Voltaire's hysterics—we use the term with regret, but no other is adequate—was not wounded vanity might, from an English standpoint, be called in theological phrase *crassa ignorantia*.

NEW NOVELS.

Christian's Wife. By Maude Egerton King. (Smith, Elder & Co.)

NOTHING could be slighter than the plot of this little story, which merely relates the rise, course, and conclusion of a brief quarrel between a Swiss peasant and his wife. But this simple theme is treated with a quiet power and a wholesome sympathy that more than compensate for any lack of incident. Mrs. King has turned from the fever and fret of modern civilization, from the "city-bred men and women who devote the leisure they have not earned to the cultivation of the nerves and passions they cannot control," to describe a sturdier and purer life among the inhabitants of an Alpine village. Her book is written in a strong, natural, and pleasant style, excellently suited to its subject; the atmosphere and spirit of the place and people are finely suggested, the few characters—among them a pair of admirable children—are all alive, the pathos rings true, and there is no touch of the sentimental. Scores of novels are published nowadays which we read not without interest and entertainment, but which we lay aside at the end with a vague feeling of emptiness and dissatisfaction; 'Christian's Wife' is a book for which we are grateful, and which we are glad to have read.

Mlle. Fourchette. By Charles Theodore Murray. (Grant Richards.)

FROM the opening chapter, in which the heroine figures as a precocious child of the gutter, to the last, where she attains to the supreme ecstasy of self-abnegation—her passionate, semi-savage personality alternately fascinates, provokes, disgusts, to win finally admiration and sympathy as her innate womanhood struggles with, and eventually triumphs over, the artificiality of the Quartier Latin. Thrown upon the charity of the Parisian police through a cowardly attempt upon her life, Mlle. Fourchette is relegated to an orphan home. Revolting against the treatment there accorded her, at the age of seventeen she runs away and returns to the capital. Mr. Murray knows his Paris, and the atmospheric influences of Bohemian student life into which his heroine is flung are graphically depicted. The character of Jean Marot, a hot-headed student of strong Republican views, is drawn with a fine appreciation of the masculine temperament. The author delineates the unconscious egotism and owl-like blindness of a good man in the pursuit of his own desires. Mlle. Fourchette has the knowledge of her parentage suddenly revealed to her, and with it the idea of

placing herself on a social level with those she loves is buried as soon as born in her heart, for she knows that a far wider distinction than that of blood presents an insurmountable barrier to equality. The scene in which she fights a lonely battle, opposing duty to love, is finely written. The numerous subordinate characters are also well treated.

Hernando. By Owen Hall. (Chatto & Windus.)

OWEN HALL has a fertile imagination, and can tell the most improbable tale in so unhesitating a manner as to make it almost convincing. Nothing could be much further from possibility than the success with which *Hernando*, a young girl who joins the Cuban rebels to avenge the murders of her father and brother, conceals her sex from the rough and doubtful characters with whom she is brought into close contact. Happily she falls under the protection of an American journalist, in whose company she has many hairbreadth escapes from the Spanish soldiers, until the happy climax is reached, and she can reveal her identity and reward her most patient companion by becoming his partner for life. Menzies, the Scotch sailor, is a sturdy and reasonable figure amongst a group of somewhat fantastic creations. The story is crowded with exciting incident, but loses a little from being narrated alternately by the American and *Hernando*, the latter in very bad English, not to speak of an introductory chapter by an American girl who never reappears.

The Rack of this Tough World. By Agnes Giberne. (Hutchinson & Co.)

MISS AGNES GIBERNE'S latest work belongs, we need hardly say, to that reputable class of British fiction in which the existence of crime is sometimes recognized, but never that of vice. Its plot, which turns upon the self-sacrifice of an innocent man in enduring penal servitude for a guilty one, is, of course, far from original, and seems, in fact, the weakest part of the book. But most of the characters are likable, and, at least superficially, true to life, and one or two of them are drawn with insight and humour. The principal love story, with its piteously futile ending, is naturally and sympathetically related.

The Weird o' It. By M. P. Shiel. (Grant Richards.)

THE interest of this strange book, in spite of its unconscionable length and a decided lack of coherence, is unflinching maintained throughout. Speaking broadly, we may describe it as a detective story, hinging upon the discovery by very unusual means of a peculiarly artistic murder, the whole conception being, so far as we know, original in fiction. The author's main purpose, however, is apparently to expound and illustrate a theory of the Christian life and doctrine which reminds us strongly of Laurence Oliphant, blended with speculations concerning the origin and destiny of mankind far surpassing his in wild grotesqueness. There is so much real nobility in some of the ethical views inculcated, and they are set

before us with such force and apparent sincerity, that we can only regret the addition of a great deal which must jar painfully on sober and reverent minds. Surely, also, it is unnecessary for Mr. Shiel and all his characters—slum-dwellers and aristocrats, males and females, saints and sinners—to express themselves with a coarseness which may be called "realistic," but does not often strike us as real, and which is frequently nothing short of revolting.

Sacrilege Farm. By Mabel Hart. (Heinemann.)

IF, as we suspect, this is a first attempt at fiction, the author has undertaken too large a task; she has proposed to herself a tragedy, and narrowly escapes melodrama. She has put forth a grim and melancholy story, but the gloom is not sufficiently relieved. There is some ingenuity displayed in the construction of the plot, which turns on a double misunderstanding, and there is certainly one pathetic scene, unmarred by exaggerated and artificial writing; but the story has only a slight resemblance to real life. Neither the drunken old father, perpetually scowling, nor the young widow with the look of fear ever in her eye, nor, again, the narrator, in the person of a young village girl fresh to domestic service, is to be found in life; they are, in short, fiction, and fiction is not good when it gives us puppets without a breath of life.

The Coachman with Yellow Lace. By Charles Hannan. (Digby, Long & Co.)

THE character that supplies the title to this somewhat bewildering romance plays but a shadowy rôle in the development of its plot. A beautiful country-girl comes to London, and, assuming the rank of a duchess, launches forth upon a career of wildest extravagance that would certainly have terminated in beggary had she not suddenly and mysteriously become possessed of a fortune whose origin is a matter of speculation. A wonderful coachman is here exploited, for what purpose is not wholly clear, save that he appears to be upon a friendly footing with the *ci-devant* peeress, unwarranted by the circumstances. Shirland Dane is a young sailor who has also inherited a large sum of money from his eccentric and miserly father. The money is hidden, however, in different parts of the city, but the old man has provided his heir with a chart for his guidance. Upon the finding of the treasure, in connexion with a love episode between the heroine and this sailor lover, revolves the plot, and the inevitable unravelling of the mystery ends in wedding-bells. Several of the characters verge narrowly on the grotesque, and the impossibility of the whole narrative not only wearies, but also irritates.

The Needle's Eye. By Florence Morse Kingsley. (Funk & Wagnalls Company.)

THE difficulties attendant on the philanthropic endeavours of the rich have been made the subject of not a few recent novels, and have been very diversely treated. Mrs. Kingsley takes her theme seriously and is evidently very much in earnest, but she seldom allows the morality of her book to

interfere with its interest, and 'The Needle's Eye' is decidedly readable. It deals with American life under a variety of aspects—in the country, the village, and the city—and contains much good material, marred at times by faults of execution. There is the lack of artistic restraint so common in American fiction; there is a tendency to sentimentalism, and, closely connected with it, an inclination to produce striking effects by rather theatrical means. Yet, in spite of these drawbacks, there is a kind of vitality in the book, and some few passages strike a note of sincere emotion. The chapters dealing with country life seem to us much the most successful; there are many pretty touches of scenery, and some of the rustic characters are drawn with a good deal of humour. The pictures of high society in New York are neither attractive nor convincing.

Folly's Quest. (Grant Richards.)

ONLY one name appears as godfather to this extraordinary book—that of the publisher. Perhaps this is as it should be. What may have been the object the writer had in view is hidden from the reader unblest with the gift of inner vision. One idea is particularly salient, however—the influence of the "Sage of Chelsea." The resultant atmospheric conditions have rendered 'Folly's Quest' bombastic in phrase, dogmatic in sentiment, and involved in action. We cannot do better than quote the following passages as specimens of the author's manner:—

"There was the river.....About Martella it grew indistinct. As it flowed down brightly from the hills, man had descended on it, and in the sweet pursuit of Bile, had built himself a mammoth brewing house to churn it up, which house stood biliously. Nay, it seemed to have been built biliously and to have moved biliously through mire and bile to its lair by the river and brought swamps. Yea, and it gorged biliously through great pulsating pipes: Let us seek bile! And in the darkness men came and sucked and *knew* bile and passed out under the Yoke."

"Were gems sent that we might walk greater than God with jewels—flowers that we might walk more fragrant than His Altar? Was light sent that we should withhold candelabra, and have glitter in gin-shops?"

"Christ was the True Vine, and we are the Branches. Some of us are fig-leaves."

A strange book—a would-be mystic book—but it fails to awaken any fervent wish on our part to uplift the veil of anonymity which shrouds its authorship.

Rolling-Flax. By Sinclair Ayden. (Digby, Long & Co.)

FAULTS and blemishes are not far to seek in this story of 'Summer Days in Little Russia,' to quote the secondary title. The author's style is crude and immature; the plot is poorly constructed, and depends largely for its development on the highly improbable circumstance of an Englishman believing the young English lady with whom he is in love a common thief and impostor on wholly unsatisfactory evidence. At the same time, we think it is a book to read with interest for the vivid picture it gives of the life and surroundings of a typical Russian family; it is difficult to believe that the author does not write from

experience when he tells of the imperious and impetuous mistress of the house, the casual and unpunctual ways of guests and servants, the spoiled children, the ill-mannered student, the squalor and misery of the ignorant poor. All this bears the impress of truth, and is the work of an intelligent observer, who writes, if not well, at least with sympathy and without exaggeration. In spite of obvious faults we like the book.

SCHOOL-BOOKS.

An English Grammar on Historical Principles. By John Lees. (Allman.)—Mr. Lees is probably unaware that there is anything unduly pretentious in the title of his little volume, but the words "on historical principles" ought not to be applied to a book which, to quote his own words, is intended to provide "a course of English grammar comprehensive enough to omit no subject usually found in examination papers, and at the same time suitable as a preliminary to the study of older English." "On examination principles" would have been more correctly descriptive. The book is on the whole a favourable example of its class, but the "historical" portion is unfortunately much inferior to the rest. Mr. Lees's philology is in many points antiquated. We can here mention only a few of his mistakes, most of which, by the way, he would have avoided if he had consulted the latest edition of Prof. Skeat's 'Concise Etymological Dictionary.' There are three several errors in the statement that "*lass*, the feminine of the Celtic *lad*, is probably a contraction for *lad-ess*." *Mole* is not a shortened form of *moldwarp*. *Drake* is not from "*end-rake* or *and-rake*, duck-king." *Heifer* does not etymologically mean "high bull." *Less* and *least* do not come from "an old root *las*, meaning infirm." Scholars do not now accept Grimm's romantic conjecture that *shall* originally meant "I have killed a man." It is not the fact that *are* and *shaw* are of Scandinavian origin, nor that "the common Scandinavian plural inflexion was -s." *These* does not descend from the Old English *þās*. *Other* is not "a comparative formed from *ān*, one," nor is *ere* "a comparative of *ā*, ever." The indefinite pronoun *one* is not of French origin. *Do*, in "How do you do?" is not the Old English *dugan*. *Beefeater* is not a corruption of *bufetier*. The classification of English sounds is far from satisfactory; for example, the vowels of *fat* and *flood* are said to be the short sounds corresponding to the long vowels in *father* and *flowed*. It is likely enough that no candidate for examination will ever lose a class through following Mr. Lees in such matters as these, but if boys are to be taught philology at all they ought to be taught correctly. With some careful revision by a qualified scholar this might easily be made one of the best books of its kind.

Chaucer's Prologue, Knight's Tale, &c., edited, with notes and glossary, by A. Ingram (New York, the Macmillan Company), is a useful and handy little edition of the Prologue and two tales, with appendixes on reading aloud, the text, the language, the man, and the poet, and very full notes. In these, like most other editors, Mr. Ingram follows Prof. Skeat, and on one or two occasions falls into errors where that experienced commentator halts on the verge. Thus on *Prolog*, ll. 414, *seq.*, Prof. Skeat implies, but does not say, that the images were likenesses of the patient. Mr. Ingram says it and is wrong. Any one who made images of another person in "wax, clay," &c., was liable to the severest punishment both in the ecclesiastical and in the royal courts, and would certainly have been executed. In l. 2045 geomancy can be performed simply by noting four successions of

odd or even. The figures are not made by rule, but by chance, nor by dots on the ground necessarily.

The Select Chaucer. Edited and elucidated by J. Logie Robertson. (Edinburgh, Blackwood.)—This is a very successful attempt to enlarge the range of Chaucer reading in schools. We wish we could believe that the book will have the circulation it deserves—it seems to say exactly the right thing for the class of learners for which it is intended. An able teacher should do great things with this book in his students' hands.

Andersen in German. Edited by Walter Rippmann. With Illustrations by Thomas, Charles, and William Robinson. (Dent & Co.)—This little book, which is, we presume, intended as a reader for young children, is edited on principles that are gradually becoming familiar to teachers of foreign languages in this country. With the exception of the title-page it is entirely in German. Even the vocabulary is in German—that is to say, equivalents or explanations of the words are given in that language; thus, if we look up the word "Senf," for example, we are told "der Senf ist gelb; man isst ein wenig davon mit dem Fleisch." We are of the opinion that this system may be carried a little too far, but it has certainly much to recommend it, and in the hands of a really competent teacher—naturally all depends upon that—the present volume should prove a useful and pleasant text-book. No more attractive author than Andersen could have been chosen for the purpose, and the selection from his tales is good and varied. We must not forget to praise the illustrations, which are of a merit rarely seen in English books of this class.

It is rather difficult to decide for what class *A Spanish Grammar with Exercises*, by Mr. M. Montrose Ramsey, of the Johns Hopkins University at Baltimore, is designed. From some observations on pronunciation in South America which occur in the first chapter, it may be presumed that it is largely intended for those who find a knowledge of Spanish useful in business; yet the American bagman must be differently constituted from his British cousin if he have the patience to go through the six hundred pages (crown octavo) of the volume before us. No doubt if he does so he ought to know a good deal of Spanish; but will he have the patience? The scholar will ask for a work dealing more thoroughly with the philology of the language, and those who simply desire to read 'Don Quixote' in the original will be content with a very small modicum of grammar. The learned author has already, it appears, published a yet larger volume, a 'Text-Book of Modern Spanish,' and, it would seem, believes in elaborate manuals; but while every one must acknowledge the pains and care he has bestowed on his book, we cannot help agreeing with Macaulay that in modern languages, at all events, the shorter the grammar the better. Messrs. Bell are the publishers in this country.

The Poems of Ovid: Selections. Edited by Charles Wesley Bain, Professor of Ancient Languages in South Carolina College. (New York, the Macmillan Company; London, Macmillan & Co. "The Macmillan Latin Series.")—These judiciously selected passages, the greater part being drawn from the 'Metamorphoses,' with the various aids provided for the student, are intended to supply "the growing demand for some easier poetry than Virgil's in the earlier years of Latin reading." The notes are, on the whole, useful and correct, but on v. 19 of p. 40 "quem" after "nisi" is rendered "that which," instead of "any"; on v. 27 of p. 39 we should be told that the "sillex index" is said to be the "lapis Lydius," or "touchstone"; on v. 22 of p. 40 no satisfactory interpretation of

"carpitque et carpitur," said of "invidia," is given, the key to this difficult phrase being Livy's "obtrektatio carpit," and the meaning "she offers detraction and suffers the same"; while on p. 18, v. 33, the note "nom. pl." seems to us to involve not only a false quantity, but also a perversion of meaning, "antra" and "frutices" being distributive plurals, and even the shelter of tied twigs being made and abandoned casually. Some of the etymological associations are at least doubtful—e.g., *vitrum* with *video*, *cælum* with *cavus*, *nota* with *nosco*, *tabula* with *teneo*, *vadum* with *venio*, and *vagio* with *voco*. However, very few school-books are free from such blemishes, even when mature scholars are supposed to have revised the work, so that we need not hesitate to recommend Prof. Bain's clearly printed volume, which is adorned with three dozen good illustrations representing ancient works of art.

FOREIGN PHILOSOPHICAL WORKS.

In two volumes, respectively entitled *La Jeunesse de Bentham* and *L'Évolution de la Doctrine Utilitaire de 1789 à 1815* (Paris, Félix Alcan), M. Élie Halévy, one of the professors at the École Libre des Sciences Politiques, has attempted the task, or, rather, a portion of the task, which has lately been achieved in this country with so much success by Sir Leslie Stephen. There is also Prof. Ernest Albee's scholarly work on the 'History of Utilitarianism' which we noticed last month. Neither in France nor in Germany, nor even in England, M. Halévy says, was there until lately any general history of the Utilitarian movement, and he had proposed to himself to fill the gap. That so distinguished a writer in England was also preparing to fill it he does not seem to have been aware, but he expresses the modest hope that in spite of the appearance of Sir Leslie's work his own may still retain some interest. He draws attention to the fact that he has not followed the same plan or fitted his exposition into the same frame. Some interest, indeed, even for Englishmen, it does retain, as there is always an advantage in seeing how a product so essentially native as philosophical Radicalism appears in the eyes of an accomplished foreign observer. M. Halévy is not the first Frenchman who has devoted his studies to this subject. In 1879, for example, M. Guyau brought out an interesting treatise on the 'Morale de l'Utilité et de l'Évolution,' but laid himself open, perhaps, to the criticism that in dealing with Bentham he took a too restricted view of the importance of Bentham's ideas in the development of English thought as a whole in the early years of the nineteenth century. M. Halévy does not fall into this mistake. He is well aware of the large influence which those ideas exercised, and if his exposition is not so thorough, or introduced by so wide a survey of the political conditions prevailing at the time, or so replete with destructive criticism, as Sir Leslie Stephen's excellent work, he has written a very readable and compact account of the movement in its early stages. In a third volume he promises to trace it to its completion. To an appendix of notes and other subsidiary matter, which form a considerable portion of the volumes now published, he relegates a good deal for which Sir Leslie Stephen found a place in his text, and, to judge from his copious extracts, he has devoted considerable attention to the forty-eight boxes or bundles of Bentham's MSS. preserved at University College, Gower Street, where, it may be noted, the philosopher's body, habited in the clothes in which he lived, is still to be seen. There is much to be said for and against the arrangement which M. Halévy adopts, but it is one which will probably commend itself to his own countrymen, to whom, indeed, his

volumes will give all the information that they are likely to desire on Bentham or Benthamism. That, with Sir Leslie Stephen's work holding the field here, he can expect to find many English readers is unlikely, but he may rest assured that his labours are not unappreciated.

Another interesting and, in spite of the difficulty of its theme, attractive work that comes to us from Paris (Librairie Fischbacher) is M. Henri Schoen's *La Métaphysique de Hermann Lotze*, or, as he calls it in a subtitle, the philosophy of reciprocal actions and reactions. He sees well marked in Lotze's system a tendency which he believes to be characteristic of modern metaphysics, and which he describes as the development of the germs of realism contained in Kant's speculations rather than the idealism which is equally contained in them. He also professes to believe that criticism gives more than it takes away in leading us to recognize the limits of our knowledge, and that the true philosophical method will be found as far removed from criticism pure and simple as from any system of absolute idealism. Starting from a general survey of the reception of Lotze's doctrines in the chief countries of Europe and in the United States, where he takes particular notice of the efforts initiated by Green and carried out by others at Oxford to make those doctrines known as a counterpoise to empiricism, he passes to a detailed consideration of the doctrines themselves. With an ardent admiration for the character and influence of the late M. Auguste Sabatier as a philosophical teacher, and profiting, as he assures us, by the lessons which he has learnt at Berlin, M. Schoen is at some pains to insist that the only worthy method of studying a philosopher or his work is to place them in their historical milieu, and perhaps in view of certain attempts to study philosophy otherwise the caution is not unnecessary. Again, he makes a good point when he refers to the frigid manner in which some historians study a man or a system as if they were observing a series of chemical phenomena. In their desire to be impartial, he declares, they become absolutely impassive. It is his aim, on the contrary, to understand Lotze by sharing in some measure in his emotions, and the seven or eight years which he has devoted to the task have apparently given him a real sympathy for that philosopher, even though he may not be able to accept the whole of his conclusions. The advantages of learning about any one under the guidance of friendly insight are, of course, obvious, and in this respect M. Schoen is an excellent guide, even if his disquisitions as we proceed from one point to another are a little too diffuse. He might perhaps have spared us the large number of parentheses scattered over his text, in which the German original is often given where, so far as the translation is concerned, there is not the slightest necessity for it. We do not, for instance, care to be told that "grossartig" is the word which he renders by "grandiose," or that "fl conducteur" is his equivalent for "Leitfaden." On the whole, however, M. Schoen's volume is a valuable addition to the literature of the Lotzean philosophy, and may profitably be read in conjunction, for instance, with a work like Prof. Henry Jones's critical account of one aspect of the thinker's system.

Mr. Newton H. Marshall bears an English name, but as he writes in German, and in very idiomatic and lucid German, too, we must put his short treatise on *Die gegenwärtigen Richtungen der Religionsphilosophie in England* (Berlin, Reuter & Reichard) into the category of foreign philosophical books. If his purpose is to show the German public what has been and is being done in this country to throw light on the fundamental problems of the religious consciousness, he has certainly succeeded in providing that public with

enough material for a comprehensive view. He has read widely, and, to judge by the admirable analyses of leading and characteristic works, with a fine and discriminating intelligence, so much so, indeed, that he might be well advised to let his work appear also in an English dress. There are many people here who would be glad to possess in their own tongue such an outline of the chief tendencies of religious thought in England in the last fifty years, and one so excellent in point of style and arrangement. Mr. Marshall seems to be as familiar with books like Mr. Bradley's 'Appearance and Reality' as he is with the very different productions of writers like the late Prof. Drummond or Romanes. He ranges easily from Huxley to Max Müller, and from Mr. Balfour to Canon Scott Holland. Nor, while he touches on works which lack any permanent importance, does he neglect to give due weight to a production of the calibre of Prof. James Ward's 'Naturalism and Agnosticism.' The conclusion which he reaches is that a really scientific philosophy of religion and a scientific theology are possible, not on the path of metaphysical speculation, but only on the basis of a sound theory of cognition. His survey of the tendencies of thought directs attention throughout to the necessity for such a foundation, which he discovers to be wanting alike in naturalism, in objective idealism, and in what he calls the idealism of freedom. By the last, apparently, he means the kind of idealism which declares that religion is made up of intellectual, volitional, and emotional elements, and finds its source in personality. Mr. Marshall has some interesting remarks on the relations obtaining between these three tendencies of thought and the extent to which each of them, when pressed to a logical issue, passes over into a partial recognition of the truths which the others profess to affirm. But it is not with the philosophy of religion in the broad sense only that he deals. He devotes two sections to the Christian theory of life and to the changes which have lately taken place in the sphere of Christian theology, and his observations, if necessarily brief, show that he has a very clear view of the profound modifications which recent criticism has effected in the traditional beliefs of Christendom.

Mr. Paul Carus has been known for many years as an eager student of all the chief problems of philosophy and religion in the widest sense of the terms. He has published a large number of books, essays, translations, and reviews, and he has edited and continues to edit two or three periodicals, all alike devoted to these subjects. His aim, so far as it can be judged from the very varied character of his writings, is not only to think out difficulties for himself, but also, in a sense, to make philosophy popular, and in view of the obvious fact that the labours of the philosopher are never lucrative and seldom paid otherwise than poorly his devotion is worthy of all praise. He is one of those who redeem Chicago from the accusation of being wholly given up to material concerns. The latest of his productions is a somewhat curious edition in English of Kant's *Prolegomena to any Future Metaphysics* (Chicago, the Open Court Publishing Company). This translation, says Mr. Carus, is virtually new, although, as he adds, it hardly needs saying that he has used the labours of his predecessors, more especially of Profs. Mahaffy and Bernard. Some such help, indeed, no modern translator of any of Kant's works would be justified in refusing. To examine the way in which previous attempts have succeeded or failed in difficult or doubtful passages is itself a necessary preliminary to a fresh effort. The examination sometimes brings amusing blunders to light, and Mr. Carus discovers in a recent version a fair parallel to the famous rendering of "wider-

sinnig gewundene Schnecken" as "snails rolled up contrary to all sense." His own version is very creditable, and his essay on Kant's philosophy as a whole will repay perusal by any one not desirous of undertaking any of the larger works on the same subject. What makes the volume curious, but not on that account the less interesting, is the appendix of supplementary materials. These consist of extracts from the writings of well-known students of Kant, selected with the object of showing what various opinions have been held about him, and they make a very lively collection, more particularly as they include not only a page or two from Schopenhauer, but also parts of Heine's brilliant and witty excursion into critical philosophy. There are portraits of Kant and of Garve, one of his earliest reviewers (neither portrait, it must be confessed, worth so sorry a reproduction), a specimen of Kant's handwriting, a chronology of his works, and a useful index to the 'Prolegomena.'

EDUCATION IN THE UNITED STATES.

It speaks much for education in the United States that such a book as *The Teaching of History and Civics*, by Henry E. Bourne (New York, Longmans & Co.), is possible. We shall begin to believe in the progress of educational reform in this country when a similar work can be published with reference to the teaching of history in our schools, whether primary or secondary. Some things said here have reference to the special conditions of American schools; but with the great bulk of the book this is not the case. The author summarizes with lucidity and care the various topics suggested by the systematic study of history, and the book might be read with advantage by all who have to teach that subject. It will seem a little to over-emphasize the value of system, and also to demand too much both of teacher and taught. Certainly it does not appear how a teacher equipped, as our author would have him, for the task of historical exposition would ever be able to teach anything else. Yet it must be borne in mind that the schemes here presented are like the schedules of examinations and still more the papers themselves. Judged by the ideal of complete knowledge, the standard they set both of learning and intelligence is hopelessly unattainable. But we all know how in practice a very fair result is obtained, and a compromise between the ideal on paper and the real in the persons of boys or undergraduates is speedily secured. So, doubtless, with the schemes in this book. Appalling at first sight, they would doubtless prove workable enough in practice. We are very glad to read the author's remarks on the source method. It may be the case that with the older subjects, such as classics and mathematics, the advantage lies in the fact that the pupils are working at first hand all their time. In history this cannot be. The attempt to use the source method as more than an illustration is, in our opinion, little better than an imposture. It cannot be complete, and only rarely can the pupil really be shown how to train the judgment to weigh evidence. We are speaking of school courses. The results obtained by the so-called accuracy of this method are likely to be both misleading and pretentious. Only the other day we read a work in which the writer said that no personal opinions were offered because the chief documents were therein published. But it was plain that the author, who had selected, arranged, and commented on them, had excluded many others, and had read twenty times more than most readers of the book, was in an infinitely better position to form an opinion than the reader; and really it is affectation to deny this. We are glad to learn that Mr. Bourne does not give way to the cant of the hour on this subject, although he sees how useful certain

original passages may be in stimulating interest and curiosity. The bibliographies with which each chapter is furnished are well selected.

Board of Education: Special Reports on Educational Subjects.—Vols. X. and XI. *Education in the United States of America.* (H.M. Stationery Office.)—The debt of gratitude that we owe to Mr. Michael E. Sadler grows as the number of excellent Special Reports edited by him increases. The two volumes issued this year are devoted to the description and consideration of education in the United States of America. They are replete with information, both historical and statistical, supplied by trustworthy experts, and will be "cordially welcomed and diligently studied in Great Britain and her colonies," as Sir Joshua Fitch in his introductory paper says they deserve to be. Vol. x. deals mainly with the public schools of the States and the training of teachers; vol. xi. deals with secondary schools, universities, and certain aspects of education which are more or less peculiar to America.

It is not altogether easy on this side of the Atlantic to gain a clear view of American education as a whole. As there is no central authority in America the schools of the different States and cities exhibit little uniformity; but public opinion and national requirements tend more and more to develop institutions which have a common object in intellectual training—an object which is, seemingly, far more intimately related to industrial and commercial eminence than is the case in continental Europe or the United Kingdom. On the other hand, Mr. Thistleton Mark, in his paper on 'Moral Education in American Schools,' lays great stress on the existence of a nobler aim of American educators—with whom the "chief purpose of schools and colleges is to fit pupils for rendering service to society, not necessarily to develop the powers of the pupils." Mr. Mark's paper is really the second part of the Gilchrist Report presented by him to Victoria University, and it explains at considerable length how this higher aim is kept before pupils and teachers and by what methods (some of them of great ingenuity) attempts are made to attain to it.

A general description is given of the public-school systems of the United States, and this is followed by detailed accounts of the system in Chicago, New York, Boston, St. Louis, and Philadelphia, as well as a most interesting sketch of the development and present condition of the system of education in the State of Minnesota.

In the different cities of the Union the School Board is the supreme educational authority, and from the decisions of this Board there is no appeal to a higher power; whether in the State or at Washington. The modes of formation of these Boards will surprise many of us. In the case of thirteen out of twenty-five important cities named in the Report they are elected by various indirect methods, while the remaining twelve are elected directly by the people; and we find that cities so progressive as New York, Chicago, Philadelphia, and San Francisco are satisfied with indirect methods of election. This brings into prominence a distinctively American characteristic in educational matters—readiness to make almost any sacrifice to ensure efficiency. The public schools of New York are organized under a revised charter that took effect January 1st, 1902; those of Chicago are mainly regulated in accordance with the report of a commission published in January, 1899. This commission was empowered "to utilize all that is good in the present system, to discard all that is defective, and to apply new methods where needed." A similar commission with full executive powers would be welcomed by many people in this country. The Chicago commission elaborated a scheme

of organization in twenty articles, which Mr. Bowley quotes in detail. He summarizes the arguments adduced in their favour; and in the following paper Dr. E. B. Andrews and Mr. Bowley describe the working of the Chicago public schools according to latest official reports on those institutions. We are inclined to think that to an Englishman the most remarkable recommendation of the commission is that in Article III, 'The System of School Supervision.' This article exhibits the thorough belief that Americans have in the value of expert opinion in scholastic matters, and their willingness to use it and to pay highly for it. The superintendent appointed under this article is most nearly represented in our country by H.M. inspector; but the superintendent has much more authority in his district than the inspector has—in fact, he possesses greater executive power than our Board of Education itself. Herein, no doubt, the Americans act wisely, and we cannot but think that English schools would largely gain if the judgment of educational experts were more influential than the clamour of political partisans. Under the ultimate authority of the Board, and subject to its veto, the superintendent is all-powerful in appointing officials, examining teachers, assigning their work, and arranging the curricula in their schools. The Chicago commission recognize that they "must definitely and finally concentrate all authority in an officer who shall be weighty with responsibility, and, above all, shall be independent of any person or political manipulation and interference." He is the executive officer of the Board in all its educational functions; not.....to carry out details of work fixed for him by the members, but.....to formulate and put in operation the educational policy of the Board. To him should be given a very large measure of power."

Articles VI. and VII. treat respectively of the High Schools and the Normal School.

We have in this country few institutions corresponding to the High Schools. They are not the same as "business colleges," although one of them is called "commercial." They give a full, liberal four years' course with manual training, and in a scholar's life come after the primary school; and the course includes modern languages, science, history, arithmetic, and mathematics, all with reference to business needs. These are open to boys and girls, as are all American schools of this and lower grades. Vacation schools and playgrounds are recommended by the Chicago Commission, and are general in the States. They are established for children who would otherwise be left in the streets, and experience proves them to be advantageous to specially backward as well as to specially studious pupils. The course in these schools should "give larger opportunities in lines necessarily more or less neglected during the school year, such as nature-study, constructive work, singing and physical exercises." Ungraded schools are necessary for the children of foreigners and for scholars who cannot maintain their standing in the regular class-room; and parental schools are to be established for the forcible detention of persistently refractory children.

Miss Ravenhill contributes a paper on 'Points of Educational Interest in the Schools of the United States.' Both the similarity and the contrast between the schools of England and America are striking, and, of course, spring from the common origin and more or less divergent development of the two nations. In America the authorities have neither class prejudice to contend with nor religious difficulties to overcome—that is, to any serious extent; and there is in their favour as a potent moving force "a firm belief" among all classes of the people "in the priceless value of education," and a single-minded determination to acquire it. Schools enjoy greater freedom to perform educational experiments than is the case with us, and it

has long been realized that the success of experiments, as well as of approved methods of instruction, hinges on intelligent teachers; so that the training of schoolmasters and schoolmistresses (described at length by Miss Findlay) is recognized as of the highest national importance. The employment of women is very extensive in the States, and we read that it is a great surprise to Americans who visit English State-aided schools to find so many men teaching in them. Women are employed not only on economical, but also on pedagogic grounds. One obvious reason in a country where co-education is the custom is that many manual and industrial exercises taught in the schools can only be taught by women, while women seem "as capable as men to teach sloyd and metal working, and the other branches of a technical school." Women, again, possess the confidence of American parents to a greater extent than men; they are more sympathetic, "they are not as a rule addicted to the same vices as many men—to smoking, drinking, and low conversation"; and their employment "tends to remove the political factor in teachers' appointments." In the majority of cities and counties the remuneration of women is less than that of men. In some cities teachers possess security of tenure; in others the custom of annual reappointment produces what may be "described as a reign of terror, and militates against real progress." Miss Ravenhill points out many notable and commendable features of Transatlantic schools; and the cause of the excellence of the instruction in many of these institutions is suggested in the statement that "It is impossible to exaggerate the high estimate placed upon education in the United States"; but we welcome her concluding admission that many English schools and teachers are not at any rate far behind those of America. For our own part, we believe that the average English public elementary school has little to fear from comparison with the corresponding average school of any other nation. It would unfortunately be impossible to make an equally laudatory statement concerning our secondary schools.

Nature-study, difficult as is the definition of this branch of learning, holds a prominent place in schemes of American education. In teaching this subject, which happily is now largely adopted into the English elementary curriculum, the master or mistress must not go to books, but to nature herself. Books, of course, must be employed, but they must

"deal with what may be termed 'nature' at large; the object lessons are, of course, on natural objects, and every other lesson in the curriculum of the school.....is based on a knowledge of or a love for the common things of every-day life. Giving school curricula this 'nature-tone' seems to be the form of nature-study generally advocated in American Normal Schools and Teachers' Training Institutes."

The suggestive schemes of work in nature-study drawn up at the Chicago Institute will be serviceable to English teachers who wish to introduce this subject into their schools and feel at a loss how to do so. By way of enlivenment the volume closes with an appendix containing Prof. Hodge's classification, more or less comic, of American systems of nature-study.

The second part of the Report presented by Mr. Sadler to the Secretary to the Board of Education is in some ways more interesting to Englishmen, and more likely to be serviceable to them, than the first. It deals mainly with secondary and higher education, and these in this country are at present in a wholly chaotic condition. The enthusiasm for educational progress in America has led to the establishment in, we believe, all the States of carefully planned and liberally subsidized schemes of higher education. Secondary schools are open to all, and are absolutely

free till the highest plane, that of the universities, is reached, and even then the fees exacted are moderate, and seem absolutely insignificant when compared with the necessary expenses at Oxford and Cambridge. Many of the characteristic differences between American and British secondary education spring from the fact that in America the higher education rests on a purely democratic basis, and that the curriculum is

"conditioned by the double necessity of meeting the wants of those treading the narrow but well-defined, well-tried road towards a liberal education and of those who by short cuts and unaccustomed ways were travelling directly towards their life-work."

The high school is not a *fitting* school for a higher institution, as the equivalent English school is for the older universities, but a *continuation* school for those who have successfully passed through the elementary school and possess capacity for more advanced studies. The high school supplies its scholars with preparation for college, but the majority of them go no further than the school, and they value it for its own sake, and their education is completed in it. This characteristic profoundly influences the course of study in the school, the more strongly because of "the weakness of academic tradition compared with the more immediate demands of breadwinning"—i.e., success in commercial and industrial careers. The American authority is, however, wise enough to see—and it would be well for us if our educational reformers and speakers could be made to realize it too—that early specialization is an error, and that "vocational" aims should be "in the main subordinated to a sound general training along practical lines." The papers contributed by Mr. Sanford and Prof. Hanus picture to us the salient features and the prevailing tendency of their systems of secondary education—one in plan and intention, diverse in class routine, and we shall find in them much to assimilate, little to copy.

A comparison between English and American secondary schools is made by Mr. George L. Fox, who certainly appreciates the better characteristics of English public-school life, and speaks of them with hearty approval. The American public high school is generally a day school and co-educational; but many private schools of this grade are neither, and the number of such schools is increasing. Mr. Fox finds that more formal attention is paid to English literature in America than in England, while Latin and Greek work is the more advanced and more varied in this country. He is agreeably surprised by the greater simplicity of many of our school terms—e.g., an old Etonian, Harrovian, or Wykehamist is an "old boy"—according to the American use he would be an *alumnus* or *graduate*. "The crowning glory of the English Public School.....is its system of self-government, founded on the prefectorial system." Mr. Fox considers this "the best system in the world" in the hands of a really good master; and he considers the organization of an English public school most interesting to a foreign observer, whether it be "on the ordinary house system or the hostel system."

A notable feature of American education is the attention devoted to studies underlying industry and commerce. These subjects are firmly rooted not only in high schools, but also in the universities, whether dependent on State subsidies or, like Harvard, on endowment; and America seems to have "taken Germany and Switzerland as her models in their methods of industrial training." The question "Does a college education pay?" is heard in the States as well as in Great Britain. The answers to this question given in Mr. Thielton Mark's essay on 'Education and Industry in the United States' are clear but contradictory.

Mr. Carnegie and Mr. Clews give an emphatic negative, while Mr. Branch Taylor, of Columbia University, New York, does not hesitate to give an equally decided affirmative, and his arguments are not easily controvertible.

One of the most valuable contributions to the two volumes of Special Reports is that by the Director of Special Inquiries, contrasting German and American ideals in education. Mr. Sadler tells us that in the history of academic institutions in America three successive stages of dominant influence are discernible. "In the earliest stage the ideal was of the older English type"; this is embodied in the old American college, which has done so much noble work in strengthening what is best in American character. "French influence followed, and then German"; of these the first gave "the ideal of academic organization in direct connexion with the State," and the other gave "the ideal of academic research." The essential difference between the American and German systems seems to be that the one rests on a democratic, the other on a monarchical basis, and this is so although, as Mr. Sadler reminds us, there is neither Imperial Minister of Education in Berlin nor Federal Board of Education in Washington; but "in Germany the masses of the people have very little to do with determining the course of educational policy; in America nearly all education rests on popular control." We find, therefore, in America the recognition of elective courses, and their natural concomitant, early specialization; and against both of these developments Prof. Münsterberg, of Harvard University, argues with no little humour and great cogency. England stands half-way between the two ideals, finding, as Mr. Sadler truly says, "much to admire both in German education and in American," while Germany and America detect many commendable, enviable virtues in the best of our educational traditions, and notably in our belief "that the highest kind of scholarship is that which translates itself into wise action and unselfishly embodies itself in the corporate life of some great institution."

The last three papers in these Special Reports treat of 'Education in American Dependencies,' 'The Holiday Course for Cuban Teachers at Harvard,' and 'The Education of the Coloured Race,' so that the careful study of Mr. Sadler's two bulky volumes will supply an accurate and comprehensive view of what educational authorities are thinking and doing throughout the vast territories under the flag of the Union. Three of the four concluding appendices are devoted to exposition of the place held by Bible reading and religious instruction and the like in schools and universities; and it will perhaps surprise many readers to find how much thought and energy are concentrated on this phase of American education, and how much it is valued by scholars and undergraduates.

POLITICAL ECONOMY.

MESSRS. MACMILLAN & Co. have sent us an essay on *The Reform of Local Taxation in England*, by Mr. Row-Fogo, of Edinburgh. It is with a modesty which some of our readers will perhaps pronounce unusual that we criticize any volume upon this most difficult subject. It is impossible not to be struck with the skill and the success with which Mr. Fogo demolishes his predecessors, and especially the unfortunate Balfour of Burleigh Commission. He leaves them not a leg to stand on. His explanation of all the difficulties of the question is also excellent, as, for example, that of what is called "the Rothschild difficulty"—namely, that presented by the case of rich people with several residences. The account of the foreign systems is also good, though perhaps at p. 222 Mr. Fogo ought to have

informed his readers that the octroi system of France has recently been got rid of in many of the principal towns. It is when Mr. Fogo comes to his own plan that we find much difficulty in following him; and, while we accept his general principles as sound enough, we have not discovered in him a guide to practical reform. It is, however, no doubt good work to clear the ground, and to do so in sounder fashion than that pursued by the Royal Commission. In two passages Mr. Fogo suggests that graduated rating has so nearly disappeared in Paris, where it existed in a strong form under the Second Empire, that graduation is now "confined to the exemptions allowed to small householders." We confess that we were not aware that the additional rate on large householders in Paris had disappeared during the Republic. Mr. Fogo's style is far from good, as the following lines will show:—"Lord Balfour of Burleigh founded on the Report of the Commission. He read out the relative passage in the finding of the majority: 'We think'....."

We have a quarrel with Mr. Bryce over Mr. Frederick Clarke's translation of M. Ostrogorski's two volumes entitled *Democracy and the Organization of Political Parties*, published by Messrs. Macmillan. Our reviewer, after wading through the work, found the antidote, and, indeed, what he feels ought to have been his own review, in Mr. Bryce's preface. Mr. Bryce, however, says that there is no general treatise containing a systematic examination and description of party organizations; but then we cannot profess to find that in M. Ostrogorski's book, which is in fact a caricature—a description of all the evils of the caucus system, from the most hostile side—and which is confined to England and the United States. Mr. Bryce tells us that the party organization of the United States, and what he rightly calls the simpler and ruder system of Great Britain, have found in our author "a singularly painstaking and intelligent student." If Mr. Bryce, who is the highest authority in this country, assures us that the account of American party organization here supplied is sound, we have nothing more to say. But Mr. Bryce goes on to admit that his author is so much too severe that he feels "bound to utter a note of mild dissent." He then adds that it is for Americans "rather than for an Englishman to say how far his picture of the party machinery of the United States is overcharged with gloom," and protests that M. Ostrogorski's generalizations with regard to Great Britain will make on foreign readers "an impression darker than the realities of the case warrant"; and he very properly points out that the British colonies, whose own systems are not, we may observe, described, though they merit profound attention, need to be cautioned against the English part—that is, the first volume of the author's book. Finally, Mr. Bryce tells us that he has not the space to examine what he calls "the interesting suggestions" which M. Ostrogorski puts forward for a change in the party system. To plead space is to put things mildly. The fact is that M. Ostrogorski's views are both fantastic and ridiculously impossible of realization; and this fact in itself shakes all confidence in his judgment, and must deprive his book of value even in the eyes of those who may be attracted by his opinions.

If it were necessary to examine in detail the theories of M. Ostrogorski, as developed at the end of his second volume, we should, we think, be able to point out that he contradicts and answers himself. It is, perhaps, enough to tell our readers that—alluding apparently to the United Kingdom, and declaring that Parliamentary government and the Cabinet system have had their day—our author declares that the two great parties have ceased to exist; that the majority

"is a fiction, the homogeneity of ministries a farce.....The chamber being divided, it can only give birth to a weak government, which is continually fighting for its life.....coalitions are broken almost as soon as formed and lead to ministerial crises at frequent intervals."

Now the two systems to which M. Ostrogorski has devoted a volume each are those of the United States, which has not the Cabinet Parliamentary system at all, and the United Kingdom, to which all this language is totally inapplicable. Had he examined the British colonies he would have found that in New Zealand, and for a long and recent period in Victoria, Ministries have been as stable as they are with us, and surely he must feel that the rule of Lord Salisbury and Mr. Balfour throws the greatest doubt upon the accuracy of his conclusions.

M. Ostrogorski's practical proposals are for leagues of electors, preliminary polls, preferential voting, and the abolition of the collective responsibility of ministers to Parliament. His object is thus stated by him: "Men must be taught to use their judgment, and to act independently." Most meritorious propositions, but not necessarily pointing to M. Ostrogorski's remedies. To what an extent he contradicts himself is to be seen in his explanations in the appendix on 'The Power of Social Intimidation as a Principle of Political Life.' He tells us that individual conscience already does prevail:—

"Under a despotic government, for instance, blind obedience to the sovereign's caprices, even if they are iniquitous, is honestly considered as a duty; but the moral conscience thus warped rights itself some day or other, and defeats the tyrannical power of the ruler. In republics, it is held to be a civic duty to vote for 'yellow dogs' if they are regular candidates, and the act of 'bolting' is looked on as a moral misdemeanour; but 'mugwumps' arise, set at defiance public opinion, which professes this duty and tries to enforce it, and win the day."

In the details of his volume upon the United Kingdom M. Ostrogorski shows himself an observer ineffably pleased and satisfied with his own minute but ill-digested observations. His dreadful examples of the horrors of democracy and the caucus system are the treatment of Mr. W. E. Forster, of Mr. Joseph Cowen, and Sir John Simon, by Mr. Chamberlain; and he accepts with little real inquiry the statements made in each case by the opponents of the caucus system. It is a mistake to suppose that the system of elective Liberal Associations took its birth in Birmingham. There were several thoroughly effective local organizations of the kind in force before the first step towards forming one was made at Birmingham. They are an inevitable result of the attempt to take the selection of candidates out of the hands of a few wirepullers in a drawing-room or in a public-house, and they have been necessarily and naturally generalized and imitated. That the party system may lead to gross interference with local independence is, of course, obvious, but it does not follow that the caucus system itself, which M. Ostrogorski attacks, is bad. Mr. Cowen, for example, tried his constituency severely. He had been one of the first of English Home Rulers, yet his personal hostility to Mr. Gladstone was so great that when Mr. Gladstone became a Home Ruler Mr. Cowen went the other way. His intense sympathy with continental revolutionists, described at length by M. Ostrogorski, is all true; but for the purposes of English politics it is not true that Mr. Joseph Cowen, when he quarrelled with the electors of Newcastle, was "a Radical, a real Radical, if ever there was one." He had fiercely espoused the cause of the Turks at a moment when if he had merely opposed the Bulgarian agitation, as half the Liberal party opposed it, he would, like the other men who formed that half, have been allowed to express his opinions and to keep his seat. It was the fierceness of his

defence and the extent to which he allowed himself to become the eloquent mouthpiece of the most ferocious convictions of the extreme advocates of the other side which widened the breach at Newcastle and finally caused him to leave active politics, with the effect that he gravitated towards the side opposed to those that he had represented. How little the caucus interferes in this country with independence in an able member is to be gathered from the case of Lord Randolph Churchill, mentioned by M. Ostrogorski. The Paddington Conservative Association remonstrated with Lord Randolph Churchill for the violence of his attacks on his own side, but that body allowed itself to be satisfied by the announcement in Lord Randolph's reply that he intended to give for the future the same support to his party which he had extended to them in the session with regard to which the correspondence arose. There has recently been an attempt, engineered from Birmingham, according to Mr. Bowles's statement in the House of Commons, to cause the Conservative electors of King's Lynn to resent the independence of that brilliant member, but although exerted in a well-balanced constituency, it has been a failure.

M. Ostrogorski, though he has worked hard, does not seem to have grasped the inner facts of the political periods in England which he describes. For example, he evidently is not aware of the intention of Lord Randolph Churchill at one time to stand as a Radical for Birmingham; and his statement that the defeat of the Liberals in 1885 was a surprise, followed by a voluntary offer by Lord Salisbury to Lord Randolph Churchill of a leading place in the Cabinet, reveals a want of knowledge of the well-known circumstances, relating mainly to Ireland, which long preceded the merger of the Fourth Party in the Conservative fold. M. Ostrogorski declares that Cabinets with us always fall by surprise, a statement which will hardly bear examination. Not only was the Liberal defeat in 1885 foreseen for months, and the exact subject on which it would occur prophesied by all competent observers, but Lord Rosebery's defeat in 1895, which M. Ostrogorski also has in view, was facilitated by the fact that, although the nominal majority was larger, the real Liberal majority in Parliament at the time was reduced to four. It came out after the defeat that the impossibility of reversing the cordite division taken in a thin House lay in the fact that if every member available on both sides had voted, and all had voted with their party, the majority for the Administration would have been but four.

Of small points, M. Ostrogorski states that canvassing, to which he strongly objects, is promoted by the fact that "the small fry find their remuneration in the refreshments to which the canvassers are treated during election time on canvassing nights when they come in from their rounds." This practice, if it now exists at all, is not only highly dangerous, but most unusual. M. Ostrogorski is generally accurate in his Parliamentary facts, but the county of Rutland should not be described as the "Rutland Division." It is not the case that "lodgers are only put on the register on their formal application renewed every year and supported by proof." "Old lodgers" are put on by a different form of claim from new ones, and are not, as a rule, "supported by proof," but only when attacked by "objection." The translation is good, and there are few verbal errors, one of the few being in vol. i. p. 381—"let off the list" for "left off the list."

Messrs. Harper & Brothers continue the publication in "Harper's International Commerce Series," edited by Mr. Francis Hirst, of volumes intended to assist British trade. Our readers will remember the appearance of 'The United Kingdom and its

Trade,' by Mr. Harold Cox. The volume now before us is *Germany and its Trade*, by Mr. Ambrose Pogson. We hardly agree with the statement of the editor in the introduction that, Germany being after India our largest customer, "if the Tariff Bill should pass, it is difficult to say whether it will be more disastrous for Great Britain or America." Our impression is that it is more likely to harm Germany than us; but the duties on food and raw produce will undoubtedly interfere with exports from the United States to Germany. As regards ourselves, the enormous trade which we do with Germany is principally in articles which are so necessary to German manufactures that they are not likely in the long run to be greatly burdened by German legislation. The net result of the tariff changes in France, against which there was an outcry in this country, has not been what was expected here. The valuable notes on the German tariff, now passing through the Parliament of the Empire, and its effect on German treaties, are not perhaps so clear as might be. The first table of treaties in force at the end of 1901 is headed 'Treaties (with Tariff Concessions by Germany and Most-favoured-nation Clauses),' and the second is headed 'Treaties (includes Most-favoured-nation Treatment).' Our own treaty is in the second table, which we think should probably have been called 'Most-favoured-nation Clause Treaties,' the usual phrase for treaties of this nature which do not include tariff concessions.

OUR LIBRARY TABLE.

Christmas: its Origin and Associations, together with Historical Events and Festive Celebrations during Nineteen Centuries. By W. F. Dawson. (Elliot Stock.)—We have taken the liberty of abridging Mr. Dawson's lengthy title-page, which in its verbosity reminds us of the Puritan tracts of the seventeenth century. For this recurrence to a bad habit of the past we can find no excuse, as he has furnished his readers with a table of contents and a very good index. The work itself is of mixed character, and the author has made a large collection of miscellanies more or less relating to Christmas. It will be found amusing by that vague person the general reader, and may be useful as a book of occasional reference, but to those who seriously study folk-lore or the history of Church festivals it will not be of much service. In a work of this kind the references to authorities should be frequent and full, so that the student may not waste time in the labour of verification. We regret to say that here they are but few, and sometimes when given do not inspire respect. Many engravings are supplied, for the use of which Mr. Dawson is careful to thank the owners of the blocks. For some few we are grateful, as they really illustrate the matter in hand, but as regards many it is no breach of charity to assume that they have been inserted merely as attractive ornaments. We have, for example, in one place a picture of a boar hunt, because, as we presume, the boar's head was eaten at Christmas-tide, and in another 'A Druid Priestess bearing the Mistletoe,' because that plant is used for the decoration of houses at the same season. A fifteenth-century fireplace also appears, which we think is one of those still to be seen in Tattershall Castle—an interesting object in itself, but, so far as we can see, unconnected with the text or ornaments.

The pre-Christian festivals of mid-winter are naturally alluded to, but we gain no new knowledge, and cannot but think that the author has failed to master the more recent literature on the subject. So far as the Anglo-Saxons were concerned, we may provisionally

assume—it is, we need not say, far removed from certainty—that the festival was introduced by the Roman missionaries, and we have good authority for believing that the commemoration of our Lord's nativity took the place of the so-called birthday of Mithras, "the invincible one," which had been celebrated in non-Christian Rome with great ceremonial splendour.

The author has taken no little trouble to accumulate evidence as to where our kings have from time to time kept their Christmas festivals and in what manner the feasts were provisioned. This information is very welcome, as it will save future inquirers some work in hunting for the facts in chronicles and elsewhere, but the historical information which he interpolates from time to time is rather out of place. He surely might give his readers credit for knowing the more commonplace facts of history without reciting them once more. When, however, he undertakes to give instruction he should strive after accuracy. What are we to make of the statement that the mother of Constantine the Great was of British race—"the fair Helena of York"? We are aware that two places in England—York and Colchester—have claimed her as a native, and we know that Treves has put forward pretensions to the same honour. Where she was really born is by no means certain, but we may be sure that it was neither in Britain nor the Rhineland; Naissus, in Upper Moesia, may not improbably have been the town of her nativity, but some place in Bithynia—perhaps Drepanum—has also a serious claim, for Constantine changed its name to Helenopolis in her honour. Mr. Dawson seems to regard King Arthur as an historic character, quoting Froissart as an authority.

By far the most satisfactory part of the work is that which relates to the last two centuries. Though well-known sources are used, some things appear to be original, and as they relate to many other Christian lands as well as our own there is much that is interesting and picturesque. But we wish that Mr. Dawson had found opportunity to give his readers more notes on the folk-lore connected with Christmas in foreign lands; there must be a great store thereof in modern French, Italian, and German literature. We imagine that the Reformation, and still more the Puritan revolution of the succeeding century, when for some time Christmas was a forbidden feast, are responsible for the dearth of Christmas folk-lore in Britain. We never heard of the following means of ascertaining the future price of wheat in this country, though it was once common in France, and may, so far as we know, be still in use among the conservative peasantry of remote rural districts. Take twelve grains of wheat, to represent the twelve months of the year, and put them one by one on a hot fireshovel on Christmas Day: when any one of the grains jumps on the fireshovel it is an indication that wheat will be dear in the month to which it corresponds. We wonder whether this method of inquiry was ever in use among ourselves.

DR. FITCHETT has written much and to good purpose, and may fairly be considered as having established a law for himself. His writings are in many respects so admirable, the tone of them is so healthy, his pictures of the glories of the past are so vivid, that it is almost hypercritical to say that strict accuracy is not their distinguishing characteristic, that to sailor-men a ship is she, not it, and that a naval officer does not serve on a ship, but in her. In his latest work, *Nelson and his Captains* (Smith & Elder), we find the same abundant excellences, the same irritating defects which tend to mar the enjoyment which older readers might feel in the stories intended primarily for the young. The Sanspareil, for instance, captured from the French

on June 1st, was not "the finest three-decker in the French navy," and, in fact, was not a three-decker at all; midshipmen in 1773 did not mess in the gunroom; a captain on commissioning or joining a ship does not hoist his flag; Pellew's gallant rescue of the crew of the Dutton was at Plymouth, not Portsmouth. It might be asked, too, how Pellew, who never served under or even in company with Nelson, comes to be classed as one of Nelson's captains, or why Keats, who was with him during the whole of the watch off Toulon and the chase to the West Indies, has no place among them. But the book as a whole is too good to require us to dwell on these slight defects.

Aspirations: a Story of To-day, by Constance West (Grant Richards), belies its title by not being a story and because 79 out of 196 pages are devoted to a period extending roughly from 1860 to 1880. It records disconnectedly and without a touch of descriptive or dramatic art two cases of partially suppressed hysteria, and is dominated by the superstition that because the third figure of the year's date is now 0 there is to come "a great dawn for the world." There might be something extraordinary in this line if mankind could realize the writer's aspiration to concoct a moral system out of the views of Descartes, Huxley, Ruskin, and the Archbishops of Canterbury and York. One heroine suffers from having had her aspirations after higher education and union with an artist who possesses a past suppressed by her family; but the union is after many years' delay effected; so the offspring—a practical-minded son, named René, after Descartes, and the other heroine—are allowed to follow their bent, the latter studying "science" at Cambridge, bicycling, and generally rushing about strenuously, and yet after all

"a mist of tears was in her eyes, her breath came shortly, and her mouth was dry and hot; the tension of this holy excitement seemed as if it must stifle her, and there where she was, she knelt and gave herself to Love, that divine thing which hovers about the activities of life.... This was no new experience; many and many times during the last years had she known this mighty emotion—had known and suffered and bowed her head."

Is this "up-to-date" love in "the universe of to-day"—Lord's [sic, p. 149] Kelvin's universe?

How to choose a Husband. By Rosalie Neish. (Pearson.)—Under the above title Mrs. Neish has published a series of sketches of a light and ephemeral kind. Suffice it to say that the author's undeniable powers of observation are most happily employed in describing the manners and conversations of the lower classes. Her humour, when giving advice upon matrimony and kindred subjects, or when recounting the vagaries of her friends and relations, is not always free from vulgarity. 'My Sister Mamie' is merely an ill-bred little girl who mistakes rudeness for wit; and the inconsequence of Celia, though amusing at the outset, becomes infinitely tedious by the time it has formed the topic of several successive chapters.

Debrett's Peerage, Baronetage, &c. (Dean & Son), for this year has been a costly and laborious affair, since honours have been distributed in the most lavish fashion. The care taken in including and checking all these is most commendable.—*Burke's Peerage, Baronetage, &c.* (Harrison & Sons), is a mine of information, as complete a handbook as any one could desire. The Latin mottoes need more careful revision—e.g., "laborab," "revirescum"—and better translation. Illustrations and rules are given of the new Order of Merit, and there is a long list of new D.S.O.s which we have tested severely and found accurate.

THE "Hampstead Edition" of *Keats* (Finch & Co.) is welcome, though single-volume editions of the poet are abundant already. The type is good, and the introduction

gives just the right details of Keats, while some notes at the end are sensible.

Praise of the Dog: an Anthology, by Ethel E. Bicknell (Grant Richards), is dedicated "To my Father, Franklin T. Richards." Its outward style is uniform with that of 'The Open Road.' It contains brief quotations from the writings of authors whose work has touched upon dogs, from Cicero to Mr. Alfred Ollivant, whose 'Owd Bob' is a thing—an interesting thing—of yesterday. Lovers of that stately breed the Irish wolfhound, who have been perturbed by statements to the effect that their breed is a vamped-up artificiality of mushroom growth, will be pleased by the extract concerning "The Irish Greyhound" from Mrs. Katharine Phillips's 'The Matchless Orinda.' To this and other less well-known extracts the compiler would have been well advised to append dates. Let "doggy" amateurs read the extract upon p. 45 from Somerville's 'The Chase.' They will find wise advice for all ages in such passages as that beginning:—

O'er all let cleanliness preside, no scraps
Bestrew the pavement, and no half-picked bones,
To kindle fierce debate, or to disgust.

Thomas Tickell's 'Fragment,' quoted here, is excellent, and students of type in hounds, however modern, might gather useful hints from it, or, in any case, be pleased by its descriptions. It has been said that the extracts of prose and verse in this volume range from Cicero to Mr. Ollivant; but the omissions are remarkable. Who that has ever read Stevenson's essays, for example, "doggy" or no, can forget his "swaggering canine cavalier," and other delightful creatures in 'The Character of Dogs'? It is not mentioned here. With the exception of "Owd Bob" the numerous well-drawn dogs of fiction are virtually ignored. But it is a pleasant little book.

Cinderella, "with elegant and appropriate illustrations" (Brown, Langham & Co.), is an attractive reissue of a booklet which delighted children a hundred years ago and pleases us well now.

THE annual books of reference for 1903 are now beginning to appear. *Who's Who* (Black) has widened its scope and increased its usefulness.—The editor of *The Englishwoman's Year-Book* (same publishers) is justly proud of the place it has made for itself.—*Whitaker's Almanack* (12, Warwick Lane) is well informed on the newest questions of to-day, such as wireless telegraphy, and generally very comprehensive.—We may call attention once again to the very useful lists of 'Seats and Residences' in *Whitaker's Peerage*.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Boseley (I.), *Christ the Carpenter and His Trade in His Teaching*, cr. 8vo, 2/6
Davidson (A. B.), *Biblical and Literary Essays*, edited by Prof. J. A. Patterson, extra cr. 8vo, 6/
Horne (C. S.), *The Soul's Awakening*, cr. 8vo, 2/6 net.
Russell (G. W. E.), *The Household of Faith*, 8vo, 7/8
Telfer (J.), *The Coming Kingdom of God*, cr. 8vo, 2/6

Fine Art and Archaeology.

- Fen (A.), *Picturesque Old Houses*, 8vo, 10/6 net.
Foster (J. J.), *The Stuarts*, 2 vols., Author's Edition, folio, 210 net.
Lister (R.), *Jean Goujon, his Life and Work*, 4to, 42/ net.

Poetry and the Drama.

- Hill (R.), *Songs in Solitude and Photographs in Verse*, 12mo, 3/6 net.
Housman (L.), *Bethlehem*, cr. 8vo, 3/ net.
Peacock (T. L.), *Songs from the Novels of*, 16mo, 2/6 net.

Philosophy.

- Select Passages from the Introductions to Plato, by B. Jowett, edited by L. Campbell, 12mo, 2/6 net.

History and Biography.

- Burke (A. P.), *Peerage and Baronetage, the Privy Council, Knightage, and Companionship*, 1903, imp. 8vo, 42/
Debrett's *Baronetage, Knightage, and Companionship*, 1903, 8vo, 16/6 net; *Peerage, Baronetage, Knightage, and Companionship*, 1903, roy. 8vo, 31/6 net; *Peerage and Titles of Courtesy*, 1903, 8vo, 16/6 net.
Wright (A.) and Smith (P.), *Parliament, Past and Present*, Vol. 2, 4to, 7/6 net.

Science.

- Moore (J. E. S.), *The Tanganyika Problem*, roy. 8vo, 25/ net.

Juvenile Books.

- Brown (C.), *Talks to Children on Bunyan's Holy War*, 2/6

General Literature.

- Anstie (J.), *Colloquia of Common People*, cr. 8vo, 10/6
Benson (B. K.), *Bayard's Courier*, cr. 8vo, 6/
Fletcher (J. S.), *The Air-Ship, and other Stories*, cr. 8vo, 6/
Forwood (G.), *Flida and Cordon, with other Stories*, 2/6
Le Gallienne (R.), *An Old Country House*, 18mo, 3/6 net.
Nisbet (H.), *Mistletoe Manor*, cr. 8vo, 6/
Nova Solyma, *the Ideal City*, Translation, *Literary Essays*, and a Bibliography by Rev. W. Begley, 2 vols. 21/ net.

FOREIGN.

Theology.

- Franz (A.), *Die Messe im deutschen Mittelalter*, 12m.
Ginsburger (M.), *Pseudo-Jonathan* hrsg., 8m.
Kenz (F. S.), *Die Geschichte des Messopfer-Begriffs: Vol. 2, Neuzeitliche Kirche*, 10m.

History.

- Rühlmann (F.), *Die öffentliche Meinung in Sachsen während der J. 1808 bis 1812*, 2m. 40.

Philology.

- Ludwich (A.), *Karl Lehrs: Kleine Schriften*, 12m.
Steinschneider (M.), *Die arabische Literatur der Juden*, 16m.

THE GOWRIE MYSTERY.

It is surely possible and permissible to preserve an open mind concerning the king's guilt, while exposing the weakness of some of Mr. Lang's arguments for his innocence. In the review no attempt was made to explain the nature of the plot which some have attributed to the king. It was simply pointed out that, according to the official narrative, he did not intend to go alone with the Master of Gowrie; and that Mr. Lang's suggestion that the doors of Gowrie House were fitted with spring-locks shattered his argument that the locked door between the gallery and the gallery-chamber proves that if James had contrived a plot against the Ruthvens he had not taken Mar and Lennox into his confidence. He certainly would not have locked a door to keep them out if they were in his confidence; but it is not necessary to suppose that either he or the Master locked it, for many doors are so "hung" that their own weight causes them to close, and, if fitted with spring-locks, such doors would not require to be formally locked. In his sermon preached at the Market Cross of Edinburgh, in the presence of the king, Patrick Galloway explicitly says that one of the doors "cheik it" with a lock, and applies the same expression to all the doors save that of the turret-chamber. The expression is still used in Scotland when a door with a spring-lock closes. So much for what Mr. Lang now says is "the very essence of the problem."

If, as he also suggested, James did not know that the door was locked, and if he thought that Lennox and Erskine were coming behind him, it is not absurd to suppose that, fortified with wine and beer, he may have been reckless enough to begin a scuffle.

The argument from Gowrie's assertion about the king's departure is now said to be stronger than the one based on his timidity. A Ruthven apologist, however, might urge that, according to Lennox and others, it was Cranston who came to the garden, crying that the king had mounted and ridden away; and that when Gowrie afterwards went into the house to make certain, some one there may have misinformed him. Unless it can be shown that he knowingly lied the argument from his assertion is worthless. But it is also insisted that if he had not lied about this "the king's alleged plot would have been a failure." It so happened that Gowrie's assertion brought a number of the courtiers within earshot of the royal cries; but Ramsay, who was the first to reach James and release him from the Master of Gowrie, and who also slow the earl, received his information of the alleged departure direct from Cranston, and on proceeding to the stable for his horse heard the cry. Mr. Lang has entirely overlooked an important point. At Cranston's trial, on the 22nd of August, three of his own signed depositions were produced against him, but from the official record it is not clear whether

more than one of these was produced at the trial of the Gowries by Parliament in the following November, and Pitcairn was only able to discover one among the warrants of Parliament. Were the other two suppressed? At all events, only one is now known, and from Thorpe's Calendar it is learnt that Nicolson wrote from Edinburgh to Cecil on the 11th of August concerning "a declaration subscribed by Thomas Cranston clearing Gowry and his brother."

Mr. Lang's opinion that the plot of the Gowries could not be given up after the king's arrival in Perth does not command acceptance. From the king's own narrative it is plain that the Master of Gowrie had affirmed that his brother the earl knew nothing of the man with the pot of gold, and that he had also said that the man might make his presence known. A plausible explanation, therefore, could easily have been devised for his disappearance.

Little or no reliance can be placed on the statement attributed to Oliphant. It is true that Gowrie and Restalrig occur in a list of those who Bothwell said would help the Spaniards in a projected invasion; but if this is to be accepted as evidence against them, what is to be said for Lennox, whose name is also in the list?

THE REVIEWER.

COSMO III. DE MEDICIS, AFTERWARDS GRAND DUKE OF TUSCANY, IN ENGLAND.

British Museum.

COUNT LORENZO MAGALOTTI, whose original MS. of Cosmo's travels is still preserved in the Laurentian Library at Florence, gives a very interesting and vivid account of the prince's visit to the University of Oxford in May, 1669. He had to listen to many lectures and orations of a learned kind, but the Count omits to tell his readers that in the music school on May 14th his Highness endured the recitation not only of different pieces of music and cantatas, but also of a scurrilous oration of the "Terre filius," or licensed jester, of the University, one Mr. Laurence, of University College, who, after satirizing unsparringly all the most prominent members of the various colleges, delivered a cutting sarcasm on the clothes worn by the Duke.

A copy of this I have just found in a Sloane MS. (entitled 'Medical Collections of Dr. John Downes,' an Oxford M.D.), but wrongly described as "Terre-fili oratio, circ. 1690," and separated, by a blunder on the part of the original arranger of the papers of Dr. Downes, from the first part of the same oration, which is headed in a seventeenth-century hand: 'A Musick Speech made by Mr. Laurence of Universitie Colledge in Oxon [16]69.'

The part directly relating to Cosmo is headed 'Coram Principe Italo et hanc habuit orationem,' and runs as follows:—

Dux magne bene venisti
et nobis gratus eris.
Qui ex patria tam longum iter suscepisti
ut nos videres
Me semper delegant cives
in rebus talis casus
Nam ego sum ex oppidi
Et pater meus est nasus
Si ille esset domi
Hoc est si non fuisset foris
Non purpuram hanc induissem.
Sed faciem genitoris
Pater meus est a mercer
If yr. Highness please to use him
For those clothes you wear, Sr.
Non decent tantum Duem
Dicunt hanc togam non esse meam
But they are all deceived in writzo
For I won it at a Cockmatch
Ab Aldermanno whitto
Nam Aldermannus iste
Ita Gallorum est amator
Ut dignat tales et equales quasi Gallorum pater
Nam filie ejus sunt curve
Sua dora elevantes
Et cristas suas erigunt
Seu galli dimitcantes
Pater optimos vendit stufos
Et durabilissimos pannos
Nam vestem hanc quam vides
Ego habui hoc decem annos
Tuque si talem amas
Hospitalibus non es ingratus

Prætor nostri oppidi
Sarcire est paratus
Te colunt cives nostri
Et amore tui fervent
Fox on't I have forgot ye rest
Yr. highnesse humble servant.

EDWARD J. L. SCOTT, D.Litt.

THE BOOK SALES OF 1902.

I.

THERE appears to be no doubt whatever that certain classes of books, especially those belonging to some of the departments of English literature, have now firmly established themselves in the good opinion of collectors; nor can there be any reasonable doubt that their position in this respect will become even more stable as time goes on. The difficulty encountered at the very commencement of any attempt to discriminate between the true and false fire which animates the advanced bookman is one of selection and the power to distinguish between a passing fancy and a firm and permanent demand. This difficulty is seldom observable at first sight, for passing fancies in the matter of books have usually every appearance of solidity. They seem substantial enough while their life lasts, and it is only when it has flickered out that the great awakening comes, and it is realized that what looked so permanent was nothing more than a dream. It is not, of course, suggested that books are bought in these cases on commercial principles, to sell again. Were that all, the average bookman of moderate means might set about ruining himself with the utmost confidence. The root of the matter lies much deeper and is of a composite character, the object being usually to buy high-class works of an intrinsically valuable kind at a fair price in the hope that when the final account is reckoned up a balance may be found—with the Commissioners of Inland Revenue. That this laudable desire is very often frustrated by the illusive nature of the fancies to which so many pin their faith is common knowledge.

The records of the last season, amplifying those of at least a dozen prior ones, show what classes of books are in firm demand. To speak of foreign as well as English books, those which illustrate the rise and early progress of the art of printing are becoming scarcer and more valuable every year; but then this class is not only very expensive, but can hardly be "collected" now. Not all the magic art of Sotheby's can raise more than a moderate number of these phantoms from their lurking places. The only thing is that dates are being put forward, so to speak, and we are jumping from the fifteenth and early part of the sixteenth centuries to a later period. This is inevitable, and in the ordinary course of events must happen in the case of other classes of books also. Americana are being advanced in date, what the Elzevir collectors used to call the "right" years being much more recent than they once were. The same thing is happening in the case of the early literature of most European countries. The very old and coveted volumes have become too scarce and costly to be procurable without the maximum of difficulty, therefore substitute more modern works of the same kind, till they too vanish away, and then newer books still, and so on *ad infinitum*, always remembering that time makes everything old at last. That is the argument, and it is perfectly sound, though there is a slight difficulty in a complete realization of it—no one who does not live to the age of Herminippus may expect to see what is now modern become otherwise. Still, the process is going on and there are more "right" dates now than formerly.

During the last few years good editions of works recognized as classic, no matter in what language they may be written, have advanced by leaps and bounds. Our own tongue naturally appeals more forcibly to us in one respect, but it has no monopoly. It is not solely because they are English that the plays

of our old dramatists have become objects of extreme interest, and when met with in anything like condition command prices that would have shocked the prosaic school of twenty years ago. The question was once debated whether an author who is not classical can become so by age, and to the great comfort of not a few of us the decision was in the affirmative. Should he write about something in particular, and not derange his epitaphs more than occasionally, he falls into line with his fellows in time. Many of these old plays would not seem to be remarkable for much, yet they take their place as memorials of what once was and of their writers. So, also, when these same writers, or, indeed, any authors of recognized position, time-made or otherwise, have annotated or even inscribed their names in any book that belonged to them, or which they borrowed, its interest is enhanced. Even if it be known to have come from a famous library the same holds good, though in a minor degree. Some peculiarity in the binding usually passes for proof in this respect where more direct evidence is not to be had, and that seems reasonable.

Works having coloured plates have recently been in great demand, those of a sporting and racy character especially. So far as first-rate copies of works of this kind are concerned nothing need be objected; but it is very doubtful whether the many half-bound and cropped examples do more than minister to a passing craze. We had an instance of this before in the case of inferior copies of the novels of Dickens, Thackeray, Lever, and others now ignored, while the few immaculate ones have not been in the least affected by the change of fashion that has taken place since "Phiz," the Cruikshanks, Leech, and other illustrators covered a multitude of sins of condition. Two small but important collections of sporting books, sold by Messrs. Puttick & Simpson on July 30th and November 28th respectively, show the position with great clearness. The copies sold on these occasions were, for the most part, in exceptionally fine condition, and the sums realized for those containing coloured plates were far above the average. These were, in fact, exceptional copies realizing exceptional prices. 'The English Spy'; 2 vols., 1825-6, a work coming within the class we are considering, is scarce enough, but, for all that, there is little advance in the case of inferior copies. In November the two volumes in their original picture-boards and uncut realized 65l. In February, 1900, another copy, also in original boards and uncut, brought 21l., though but little inferior in point of condition. The Fontaine sale, held by Messrs. Sotheby in June, shows what enormous prices are now realized for early English literature of the best class, while that of the 4th and following days in December affords similar evidence. The advance is not likely to be checked in our time. It seems more probable that the collector has only to obtain the best copies of time-tried books at present market prices to be absolutely on the safe side. Should he be content with inferior ones when better are to be had, then he enters an arena where risks are great, and must, of course, look to himself. The same self-confidence will also be a necessary possession should he be a law unto himself in the matter of editions, or take a fancy to modern works simply because they appear to be in demand at inflated prices.

The first important sale of the year was held by Messrs. Hodgson & Co. on January 8th and following days. The report of the Penn v. Baltimore, Pensylvania and Maryland Boundary Case, tried in the Court of Chancery, 1735-6, realized 33l. 10s. (old morocco); a clean copy in boards of 'Bury's Coloured Views on the Liverpool and Manchester Railway,' 1831, 4to, 13l.; Gray's 'Odes,' printed at Strawberry Hill, 1757, 4to, 40l. (modern wrappers); Henry VIII's Primer, 1545, 8vo, 51l. (imperfect, several leaves missing,

and others defective); Landor's 'Simonides,' printed at Bath, first edition, n.d., 19l. (boards); and three of Wordsworth's pieces—viz., 'An Evening Walk,' 1793, 4to, composed while at Cambridge, 64l. (sewed); 'Descriptive Sketches,' 1793, 4to, 66l. (sewed); and 'Poems,' 2 vols., 1807, 22l. (boards). The first-named piece will be found noticed in the *Critical Review* of July, 1793. The monetary value of the three was based on the fact that they were "as issued," a most unusual circumstance. At this same sale the original MS. poem by Mary Lamb to Emma Isola, transcribed by Charles Lamb, brought 27l. As Mr. Lucas pointed out in the *Athenæum* of January 11th and 18th, these verses originally appeared in *Blackwood's Magazine*. On January 21st and 22nd Messrs. Branch & Leete, of Liverpool, sold the late Mr. H. F. Hornby's library, or, rather, what remained of it, for this well-known and critical collector had bequeathed the greater number of his illustrated books to the Corporation of his native city. The libraries of Major Gape, Mr. G. R. Ryder, Mr. W. H. Lloyd (of Twickenham), Dr. Cutts, and the Rev. H. L. Nelthrop may also be mentioned as noticeable, but not very important from our point of view. The *Alpine Club Journal*, 1863-1901, complete set in 20 vols., half-calf, and 8 parts, advanced to 29l. 10s., while M. C. Cooke's 'British Fungi,' 8 vols., half-morocco, and the supplement in parts, 1881-91, 8vo, realized 23l. The miscellaneous collection sold by Messrs. Sotheby on February 17th, and some other sales of about the same date, call for no special comment. On March 12th a copy of Cook's 'Hogarth,' 1812, folio, brought 91l. at Hodgson's. This extraordinary price is accounted for when it is mentioned that the 111 plates were all coloured by hand. It seems that at least one copy was so issued (probably to order) at 100 guineas. W. H. Ireland's 'Gaieté de Paris,' an extremely scarce oblong 8vo, containing 21 coloured plates by Geo. Cruikshank, afterwards used in Carey's 'Life in Paris,' 1822, made 46l. (wrappers); a presentation copy of 'David Copperfield,' with short inscription, 30l.; Pyne's 'Royal Residences,' 3 vols., 1819, 4to, an original copy, 23l. 10s.; and the 12 numbers of the *Oxford and Cambridge Magazine*, 1856, 20l. (green wrappers). This short-lived periodical is important; it was edited by Talfourd, and contains contributions by many writers whose names subsequently became familiar, among them William Morris, Dante Rossetti, Edward Burne-Jones, and Canon Dixon.

On March 14th another portion of the library of the Earl of Orford was disposed of at Sotheby's, some 200 lots realizing 2,280l. The books were almost all of a very special kind—e.g., the 'Oratio ad Cardinales' of Assemanus, printed at Rome in 1769, folio, brought 36l. (old morocco, from the Cardinal of York's library); the 'Eikon Basiliké,' 1649, perhaps a large-paper copy, with the plate of the king in proof state, 81l.; the 'Hore Diurnæ,' printed at Rome in 1756, small 8vo, 122l. (from the Cardinal of York's library); Martial's 'Epigrammata,' Paris, 1540, 12mo, 101l. (fine binding in the style of Geoffrey Tory); and the Earl's 'Reminiscences,' written in 1788 for the amusement of Mary and Agnes Berry and printed at Strawberry Hill, 148l. (extra illustrated). It is worthy of note that about this time the unique copy on vellum of 'Les Amours Pastorales de Daphnis et Chloé,' 1800, sold at Paris for the equivalent of about 1,520l. This book realized 73l. 10s. at the Duc d'Abrantès's sale and 900l. at that of William Beckford. This copy was in royal folio, and it is in that respect that it is unique, vellum copies in 4to being known (see the *Athenæum*, March 29th last; Lewine's 'Bibliography,' p. 325).

A very important selection of books from the library of the Earl of Mexborough, and other properties, realized 14,500l. in March. 'Here begynneth a litill booke,' by Rameicus, Bishop of Arsicens, printed by Machlinia in or about

1483-4, sold for 160l. (the Ashburnham copy realized 147l.); a perfect copy of the very rare sixth edition of the 'Pilgrim's Progress,' 1681, 92l. (morocco extra); 'The Bride of Abydos,' 1813, 36l. (wrappers), and the 'Corsair,' 1814, 30l. (wrappers), each with Byron's corrections, and the first edition of 'The Waltz,' 1813, 79l. (morocco extra). The Book of Hours printed by Verard, Sept. 18th, 1506, one of the rarest of his series, brought 97l. (morocco, some rough leaves); and Lamb's 'King and Queen of Hearts,' 1809, supposed at the time to belong to the original edition, 222l. The first edition is now believed to be that with Hodgkin's imprint, Nov. 18th, 1805 (155l., Puttick & Simpson, Nov. 28th last), though there is no certainty that such is the case. Three works printed by Caxton made their appearance at this sale. They were the property of the Bedford Literary and Scientific Institute, and realized as follows: 'The Ryal Book,' c. 1487, small folio (11½ in. by 8½ in.), 2,225l.; Indulgence issued by the authority of Pope Sixtus IV. against the Turks, c. 1481, 265l., and a similar Indulgence, with the official heading cut off, 145l. Both these consisted of single sheets of vellum which had been used to pack or line the binding of the 'Ryal Book' afore-mentioned. They were a remarkable find. J. H. SLATER.

THE 'HEROICA' OF PHILOSTRATUS.

II.

THE traveller expresses his astonishment that Protesilaus knows of all the heroes and events that he has mentioned, and asks how Homer got his account of Euphorbus and others of the enemy's army, and why Homer never mentioned the great Palamedes. The explanation of the difficulty is one of the most ingenious things in the 'Heroica.' To understand it we must reflect that at the time of Philostratus, and long before his time, it must have appeared strange to the students of the Iliad and the Odyssey, and to all who knew the other Trojan legends in the Cyclic poems and in the tragedians, that Homer should have been silent about many things that others wrote of. The legend of Palamedes, his wonderful learning, his unmerited fate, for instance, was well known. Not from the 'Cypria' only: Æschylus, Sophocles, Euripides, had written plays of which he was the hero. Xenophon, in his 'De Venatione' (chap. i.), mentioned him; again in his 'Memorabilia' he speaks of his wisdom, and how he perished at the hands of Ulysses, who envied his wisdom, as a thing well known, told of by all (ὅς πάντες ἡμῶν, ὡς διὰ σοφίαν φθονηθεὶς ὑπὸ τοῦ Ὀδυσσεύς ἀπόλλυται, 'Mem.,' iv. 2). So on down to Ovid, who, in the contest for the arms of Achilles, makes Ajax bring the fate of the "infelix Palamedes" as a charge against Ulysses ('Metam.,' xiii. 56). With all these writings and many others before them, it must have seemed unaccountable that Homer should have passed him by while he mentions so many other inferior heroes. And this is the ingenious explanation of Philostratus. (He gives a similar explanation in his 'Life of Apollonius,' book iii. chap. xxii.) Homer—who lived, some say, twenty years after the Trojan war, and others say as much as a hundred and sixty—travelled through the different cities of Greece collecting the names of the heroes, "when time had not yet been able to make the deeds done at Troy forgotten." In the course of his wanderings he came once to Ithaca and conjured up the shade of Ulysses by his singing. When Ulysses appeared Homer questioned him about the Trojan war and those who took part in it. Ulysses would tell nothing unless as a reward Homer would promise to praise him in his poems for his wisdom and courage. Homer having promised this, Ulysses told him the truth and how all things had happened. "For the shades do not lie," especially when πρὸς αἵματι τε καὶ βόθροισι.

"But when Homer was about to go away Ulysses called him back and said, 'Palamedes demands my punishment on account of his death. I know my ill deeds and must pay the penalty, for they who judge here are terrible, Homer. But if to men upon earth what I did to him might be hidden my pain would be less. So bring not Palamedes to Troy nor say aught of his prowess or wisdom. Other poets will tell of these things, but they will not be believed if you are silent about them.' Thus Homer learnt the whole truth, but he concealed many things in his poems."

The guest asks as to the country of Homer. The vinegrower says Protesilaus knows, but as Homer is silent about it he would rather say nothing, so that all cities and nations may claim him and contend with each other in calling him theirs.

These passages are a good illustration of the attitude of Philostratus towards Homer. Throughout the 'Heroica,' as in his 'Life of Apollonius,' he does not spare Homer when he conceives he has written incorrectly of persons or events, yet he is full of the highest praise of his sublime poetry.

His story of Achilles is told with great taste and spirit. Only a very compressed and free translation can be given. Protesilaus is made to deny that Achilles was brought up among virgins at Scyros,

"for it is not likely that a hero like Peleus would have kept his son away from the war, or that Achilles would have suffered himself to be shut up with women, leaving to others the fame and the glory of Troy."

He gives a description of the spear of Achilles, but says nothing of its power to heal the wounds it had caused. "Protesilaus says he was the most just of heroes, both by nature and from the teaching of Cheiron." This is in very marked contrast to the mediæval writers, who, from Benoît de Ste. More onwards, especially the writer of the 'Geste Hystoriale' and Lidgate—all, in fact, who followed Guido dalle Colonne, who got it from Benoît—charge Achilles with treachery to Hector, whom he could not overcome in fair fight. This charge against Achilles was invented by Benoît after Hector had been discovered to be the ancestor of the Franks, and some cause had to be found for his having been overcome by Achilles.

In the 'Heroica' Achilles is praised too for his contempt of riches. He refused, we hear, to receive for himself any of the spoil of the twenty-three cities he had taken. And when Nestor, in an assembly of the Greeks, blamed them for not giving him a share, "My share," he said, is having taken the chief part in that enterprise; let him have the booty who wishes it." It was in this assembly that the wrath of Achilles was roused against Agamemnon for the murder of Palamedes, to which he was consenting, if not a conspirator with Ulysses in the false charge brought against him. This is given as the real cause why Achilles refused to take any further part in the common weal or the councils of the Greeks. It was not on account of Briseis, nor for his love of Polyxena, as told by later historians:—

"When Patroclus fell Achilles neither said nor did anything common (ἀγενεῖς), but having mourned him like a man (ἱερωμένως), he buried him as he himself wished to be buried, and went forth against Hector. Indeed, Achilles was endowed with a spirit almost divine to do something great for his friends. Thus it was that he was wrath with the whole of the Greeks on account of Palamedes, and became the avenger of Patroclus and Antilochus..... When Ajax once asked him which of his deeds had been most fraught with difficulty, he said those he had undertaken for his friends. When asked which had been most pleasant and the easiest, he made the same answer. And when Ajax wondered how the same work could be the most difficult and the most easy, 'Because,' said Achilles, 'those things that are done for friends, though they may be toilsome, are the most willingly done.'"

Then the death of Achilles is related. How much of it is original and how much taken from the Cyclic poets, or other early writers, it would be interesting to discover. The 'Ilupersis,' or 'Destruction of Troy,' ascribed to Arctinus, who

wrote in the middle of the eighth century B.C., a work which in the opinion of M. Maurice Croiset ('Histoire de la Littérature Grecque') is older than the 'Cypria,' contained an account of the slaying of Polyxena at the tomb of Achilles. We may assume that it said something, therefore, of the love of Achilles for Polyxena, the immediate cause of his death, and of her sacrifice. Ovid alludes to this sacrifice as pacifying the shade of Achilles ('Metam.', xiii. 448)—"Placet Achilleos mactata Polyxena manes"—and various versions of the story may have been known from very early times. Philostratus, indeed, implies that they were, but whoever was the first author of the tale, he was the first that we know of to give the simple and touching details we find in the 'Heroica.'

It is this love tale which Mr. Grote gives Dictys the credit for when he says ('Hist. of Greece,' vol. i. p. 413), "A romantic tale is found in Dictys respecting the passion of Achilles for Polyxena (iii. 2)," as though Dictys was the first to give it. It was this story, enlarged by later writers, to which Dante refers in the 'Inferno' (v. 65) when he speaks of

Il grande Achille,
Che con amore al fine combatteo.

So Chaucer in the 'Book of the Duchesse' (ll. 1067-71):—

And therfor was he [Achilles] slayn also
In a temple, for bothé two
Were slayn, he and Antilegius,
For so seyth Dares Phrygius,
For love of Polixena.

And again in the 'Legend of Good Women' (l. 212 [258]), when alluding to the legend of her sacrifice at the tomb of Achilles:—

And Polixene that boghte love so dere.

"This was the end of Achilles," Proteusilaus reveals,

"as Homer well knew, though he says he was killed by Apollo and Paris. Whatever you hear poets sing of his love, and the death of Polyxena, it was in this wise. Achilles was in love with her, and she loved him. They had seen one another when Priam had gone to Achilles about redeeming the body of Hector, and he had taken with him his youngest daughter, as it is ever the wont for the youngest to follow the steps of the father. But such was the moderation of Achilles in love, and his sense of justice, that he would not keep the maiden by force, though she was then in his power, but he made a treaty of marriage with Priam. But afterwards when he was slain unarmed while plighting oaths for the marriage, and the Trojan women rushed from the temple, and the men had dispersed, it is said that Polyxena fled to the Greeks, and was conducted to Agamemnon, and was treated with honour, as in her own father's house. But after the body [of Achilles] had lain three days she went by night to his sepulchre, and there she slew herself with a sword, raising many heart-rending cries, as do lovers..... But those things which are said by Homer in the second Psychostasia, if indeed they are Homer's, how that when Achilles was dead the Muses sang over him, and the Nereids beat their breasts lamenting, Proteusilaus says they are not less boastfully spoken. For the Muses came not at all, nor lamented, nor was any Nereid seen by the army. But other things happened not very different. The sea rose so that the Greeks were struck with terror, and at nightfall the cries of Thetis lamenting, and calling on her son, were heard through the camp. For she cried high, loud, and resounding, like Echo in the mountains, and the Greeks knew that Achilles was in truth the son of Thetis..... They built him the tomb you see still standing by the seashore, where his remains were mingled with those of Patroclus."

The 'Heroica' finishes with an account of the sacred rites performed by Thessalians and others at the tomb of Achilles, and the myth of the raising of the island of Leuca in the Euxine by Neptune that it might become an abode for his spirit, which, by a strange confusion of ideas—eprung, we may suppose, from the feeling that the bravest hero deserved the fairest of women—was there said to have been united eternally with Helen.

"Achilles has sacred hymns sung to him by the Thessalians," continues the vinegrower, "which every year they chant by night at his sepulchre, together with I know not what sacred

rites and libations after the manner of the Lemnians."

Philostratus was a native of Lemnos. He gives a long description of the sacred rites of the Lemnians:—

"When they arrive at the tomb they sing a hymn to Thetis..... And striking their shields as in war, and having run many times round the tomb, they all cry with one voice, 'Achilles! Achilles!' and having crowned the tomb, and dug trenches, they sacrifice a black bull, and invite Patroclus to the banquet, as a thing most pleasing to Achilles."

As to the shades of Achilles and Helen, he [Protesilaus] says they were brought together by the fates, for they were compelled to the love of each other before ever they met, while she was in Egypt and he before Troy, through merely hearing of one another. And at the prayer of Thetis Neptune made the island of Leuca to rise from the sea, so that Achilles and Helen might dwell there. And there for the first time they saw one another, and their nuptials were celebrated by Neptune and Amphitrite, and the Nereids, and the river gods. No one else may inhabit there. Those who land to do sacrifice must return to their ships at sunset, and hoist their sails if the wind is fair, or else make their ships fast and sleep in them. For it is said Achilles and Helen then keep high feast, and sing of their love for each other, and the verses of Homer that treat of the deeds done at Troy."

The curious variation from the Iliad that Helen never went to Troy at all is said to have been first given by Stesichorus (see 'Stesichori Fragm.', p. 92, ed. Kleine, quoted in note to Baehr's 'Herodotus,' vol. i. p. 733), who says Helen was carried by Paris to Egypt, and was there seized by Proteus, who gave a simulacrum of Helen to Paris, which he took to Troy while she remained all the time in Egypt. Herodotus gives a full and rather different account of the story, which he says he had from the priests in Egypt (book ii. 113-20). He says he believes it, and gives his reasons, and adds (ii. 115) that he believes, too, Homer knew it (*δοκεῖ καὶ Ὅμηρος τὸν λόγον τοῦτον πύθεσθαι*), but passed it over because it did not suit his poem. Philostratus, in his 'Life of Apollonius' (book iii. chap. xxii.), gives the story again. There he makes Achilles appear to Apollonius, as in the 'Heroica' Palamedes appears to the vinegrower, and when Apollonius asks Achilles whether Helen was really in Troy, "Oh, no," says Achilles, "we were greatly deceived both in sending an embassy to Troy on her account, and in the war we waged for her, while we believed she was in Troy, for in truth she was taken by Paris to Egypt." So, earlier in the 'Heroica' (chap. ii.), Philostratus blames Homer for placing Helen in Troy when he knew well she was in Egypt. He there argues much in the same way Herodotus had done (ii. 120). "Would Hector," he asks, "the most sober of men (*σωφρονέστατος*), have suffered her to stay in Troy?" "Would Priam have allowed so many of his sons to be slain that Paris might enjoy his pleasures?" And so on. All of which is against the 'Cypria,' which, among many other old legends, relates how Achilles, by the help of Thetis and Venus, during the siege had an interview with Helen.

CHARLES HAMILTON BROMBY.

Literary Gossip.

THE forthcoming number of the *International Quarterly*, of which Mr. Fisher Unwin is the London publisher, will contain, among others, the following articles: 'Why Criminals of Genius have no Type,' by Prof. Lombroso; 'The Drama in Spain,' by Mr. Brander Matthews; 'The Philosophy of Taine and Renan,' by M. Alfred Fouillée; 'Emile Zola,' by M. Gustave Geffroy; 'Faith in Nature,' by Mr. Nathaniel S. Shaler; and 'The Beginnings of Mind,' by Mr. C. L. Morgan.

THE January *Blackwood* opens with a 'Romance of the Outskirts,' by Hugh Clifford, entitled 'The Quest of the Golden

Fleece.' 'A Tale of Karnizawa' is by Mr. E. Foxwell, formerly professor in the University at Tokio, whose recent article in *Maga*, 'An Isolated Case,' attracted much attention. A paper on De Wet assigns him his place as a military genius. There are three poems: 'A Lay of Ossian and Patrick,' by Mr. Stephen Gwynn; 'Paddy the Slithers,' words written to an old Irish air, by Moira O'Neill; and 'The Setting of the Moon,' a translation from Leopardi, by Sir Theodore Martin. Other contributions include 'Christmas with the "Profligate Adventurers,"' 'A Norway Salmon River,' 'Our Imperial Militia,' 'Priests and People in Ireland,' and 'Children of Tempest,' by Neil Munro.

JUST as we go to press we much regret to hear of the death from typhoid fever of the Dean of Winchester, Dr. William Richard Wood Stephens, an accomplished antiquary and ecclesiastical historian. Dr. Stephens married a daughter of the well-known Dr. Hook, of Leeds, whose life he published in 1878. His most important enterprise was his 'History of the English Church,' which he edited with the Rev. W. Hunt, and which is not yet finished. His own volume on the Church in Norman and Angevin times was an able piece of work. He also wrote memoirs of Bishop Durnford and of the diocese of Chichester, with which he was associated when Dr. Hook was Dean, besides lives of Lord Hatherley and Freeman. He was a zealous Dean, and took great interest in his cathedral, being also a sound, though not a particularly inspired preacher.

WE learn also at the last moment of the death of the Archbishop of Canterbury on Tuesday morning in his eighty-second year. Since the time of the Coronation it was known that he had been failing in health, although he was in many ways amazingly young, and his remarkable vitality encouraged hope to the end. We shall deal with his picturesque and vigorous personality at length next week.

WE are very glad to hear that Mr. Bodley's French translation of his 'France' has been quickly followed by his election as a Corresponding Member of the Institute of France. This honour was conferred upon him by an unusually large vote of the Académie des Sciences Morales et Politiques at its meeting last Saturday. Mr. Bodley is the first correspondent of the French Institute of English birth who has been elected in the twentieth century.

THE forthcoming volume of the *Ancestor* will include illustrated articles on the 'Knights of Chawton' (Jane Austen's family) and on 'The Arms of the King-maker.' Mr. Round writes on the Lord Great Chamberlain case, and Mr. J. H. T. Wood on the value of Welsh pedigrees. The articles on 'The Antiquary and the Novelist,' by the editor, have evoked a rejoinder from Sir Conan Doyle, while among the other contributions on heraldry and genealogy will be found the pedigree of a family which has represented its county in Parliament at intervals for six centuries.

A SERIES of articles on the Government of the United States will appear during the ensuing year in *Scribner's Magazine*. Capt. Mahan will write on the Navy Department,

F.R.S. Although termed a "sketch," it is in reality a complete memoir, supplying a charming account of a remarkable and long life, almost parallel with that of Sir Joseph Hooker himself. It should secure a wide circle of readers other than botanists.

MESSRS. T. & T. CLARK, of Edinburgh, will publish shortly a work entitled 'Material Elements, Evolution, and Creation,' by the Rev. William Profeit, of Strathdon. Mr. Profeit, who has devoted himself to scientific studies for many years, is a brother of the late Dr. Profeit, who acted as Queen Victoria's commissioner at Balmoral.

BEDFORD COLLEGE and the Sanitary Institute have in conjunction arranged a conference on the subject of Hygiene for Schools, to be held at the College on January 21st, 1903. A number of speakers, including Mr. Michael Sadler, Miss A. Ravenhill, Prof. Adams, Prof. Sherrington, Dr. Gow, and others, have consented to take part.

The first meeting of the ninety-ninth session of the Edinburgh Geological Society was held last week, when Mr. Falconer communicated a paper by Dr. Mackie, of Elgin, on 'The so called "Fossil" Water of Sedimentary Strata, as applied to the Sandstone of the Moray Firth Basin.' Dr. Mackie, it appeared, had made a series of estimations of soluble chlorides and sulphates in the Moray sandstones with a view to ascertaining how far the proportions of these salts in the sandstone represented the amount of the same salts in the water of the basins in which these strata were originally deposited. The results were entirely negative, the amount of soluble chlorides being exceedingly variable in different parts of even the same bed.

THE Curator and Assistant Curator of the Technological Museum at Sydney have been working out for some years past the economics of the genus *Eucalyptus*, especially relating to the essential oils. The results are embodied in a monograph entitled 'A Research on the *Eucalyptus*,' which Mr. R. T. Baker and Mr. H. G. Smith have been enabled to issue as a publication in the "Technical Education Series" carried on by the New South Wales Government. When the research was first started it was intended to follow the usual morphological systematic classification of previous botanists, but as the work progressed it was found that this would prove inadequate. Consequently the authors endeavoured to establish a more real or natural system, based upon a perfect field knowledge of the trees and the nature and character of their barks and timbers, the morphology of fruits, leaves, and buds, and the chemical properties and physical characters of the oils, dyes, and kinos. They arrive at the conclusion, under their method of classification, that the species of the genus *Eucalyptus* show comparatively little variation; in fact, possess such a constancy of specific characters as is remarkable in the light of previously published literature on the subject. Of the 120 described species growing in New South Wales, material from 111 has been obtained and investigated, and the botanical collections or samples from which oil has been extracted have been preserved for future reference. The list of known chemical constituents in the oils obtainable from the genus appears to have been considerably augmented by this inquiry. The monograph is well illustrated with lithographs and photographs.

THE Society of Naturalists of St. Gall have, by an interesting experiment, settled a disputed point with regard to the waters of the Sambrisersee. It was known that they escaped by a subterranean passage, but the direction they followed was a mystery, which has now been solved by the simple process of pouring into the lake a quantity of green colouring matter. After an interval of six days the Mühlbach, in

Sennwald, which lies beyond the lake towards the east, assumed a similar tinge.

DR. ROBERTS'S photographic examination of the fifty-two regions of the heavens regarded by Sir W. Herschel as affected with extensive diffused nebosity is of special interest as proving that the most careful visual observations of the kind may be erroneous. Herschel's paper giving these results is printed in the *Philosophical Transactions* for 1811 under the title 'Astronomical Observations relating to the Construction of the Heavens,' and they are founded on sweeps extending over a period of nineteen years from 1783 to 1802. It occurred to Dr. Roberts that it would be desirable to obtain photographic surveys of these regions with his 20-inch reflector; this work was commenced in 1896 and has been recently completed, the results being published in vol. lxiii., No. 1 of the *Monthly Notices of the Royal Astronomical Society*, where they are compared with those of Herschel. The conclusion arrived at is remarkable. Of the fifty-two nebulous regions described by Herschel the photographs show diffused nebosity on four of them only; there is no visible trace of diffused nebosity on forty-eight of the areas, but on the remaining four there is nebosity with remarkable characteristic features. It may be well to add that Herschel's expression with regard to several of his supposed nebulous areas is "suspected nebosity" or "suspected faint nebosity"; others, however, are said to be "much affected," and two of the four found by Dr. Roberts to be really nebulous are marked respectively as "faint milky nebosity scattered over this space, in some places pretty bright," and "suspected nebosity joining the plainly visible diffused nebosity."

PROF. T. J. J. SEE, of Washington, has a very interesting article in this month's number of *Popular Astronomy* (forming the subject of an address before the University of Cincinnati) on the 'Repulsive Forces in Nature,' in which he suggests that these may act to a greater extent than is generally supposed as a counteracting influence to the condensing and aggregating tendency of universal gravitation. Repulsive action was first noticed in regard to that of the sun on comets' tails, and this was systematically discussed by Prof. Brédikhine, of St. Petersburg, about fifteen years ago. Much is yet to be learnt about the nature of this repulsive force, and the whole subject may turn out of great cosmical importance in its bearing upon the possible perpetuity of the universe. In the same paper Prof. See points out how greatly the stars outnumber the nebulae, and, calling in question the ordinary theory that the former are the products of condensed nebosity, suggests in place of it that the stars are really formed from dark unseen matter, and that the nebosity is expelled from them as they develop, either by the pressure of their light (like comets' tails by that of the sun) or by electric forces excited by the discharge of electrons.

THE Report of the Government Astronomer of Natal (Mr. E. Nevill) for 1901 has only just been issued, and relates chiefly to the meteorology of the colony. The temperature of the year seems to have been slightly below the average; the rainfall at Durban was 14½ inches above the average.

FINE ARTS

Frans Hals. By Gerald S. Davies. (Bell & Sons.)

THE influence of the late Mr. R. A. M. Stevenson's book on Velasquez is apparent in this study. In the brisk, hearty, and nonchalant style, as well as in the general attitude, there is a distinct resemblance.

But for many reasons we find the present work superior to the model. In the first place, a manner which appears like undue familiarity in the presence of Velasquez is perfectly in keeping with Frans Hals's own ideas of behaviour. In the second place, the limited purview of the functions of art which Mr. Stevenson adopted resulted in his doing Velasquez serious injustice, in spite of the exaggerated praise he lavished on him; whereas, even if Mr. Davies had taken the same point of view, it could scarcely be said that it would not have sufficed for a fair understanding of Hals. But, indeed, Mr. Davies sees beyond and around his subject; he knows that there are other and higher aims than were envisaged by his artist. And as a result of this wider sympathy he is able clearly to point out Hals's limitations; he sees what he did not and could not do as well as what he could, and, what is most praiseworthy, he keeps a true sense of proportion, and hardly ever allows his principal figure to get out of perspective. And this is no easy matter. When for a long period one has studied minutely every scrap of evidence, every slightest record of a particular artist's activity, it needs a constant check on one's natural inclinations to avoid holding a brief and indulging in special pleading. In the case of Hals, we think, more than any other, one might have anticipated some such partisanship, for, after long years of undeserved neglect, his work has been hailed by certain artists—who find in it a precedent for the methods of their choice—with an enthusiasm which errs almost as far from a just estimate of his position.

We find with pleasure that Mr. Davies, enthusiastic though he is over the peculiar merits of Hals's painting, takes up no exaggerated position. He does not say that Hals had found the only right method of painting in oil, nor even that it was the finest method; he restricts himself to the unassailable thesis that Hals's method was perfectly suited to recording the particular shifting and momentary expressions of the human face which interested him, and which he undoubtedly rendered as no one else has been able to do either before or since. He points out, moreover, that Hals himself varied his method according to the claims of his subject, treating women and children with reserve and sobriety of handling, and, we may add, with a more patiently sympathetic insight than he accorded to his adult male sitters. We agree with our author that a great wrong has been done to Hals by the one-sidedness of his admirers. If he had lived in modern times this imperious public would certainly have insisted that he should repeat endlessly his merry toppers and strolling players, whereas these reveal the least admirable side of his art. It is above all by his portraits of women that Hals proves himself with his brush no mere swashbuckling fencer, but a serious interpreter of human nature—a man who, whatever his failings in conduct may have been—and Mr. Davies makes no effort to whitewash his character—had the gift of imaginative sympathy. Mr. Davies insists, rightly, on the humanity of his portraits, and justly defends Hals from the imputation of mere wanton bravura and virtuosity.

There are one or two curious and difficult questions in the history of Hals's work which are indicated rather than solved in this book. One is the absence of early works—that is, of any works which show the artist's gradual acquisition of the full mastery proclaimed in his great 'St. George's Shooting Guild' of 1616. This absence must, we think, be due to insufficient study of his works, so many of which are in private hands that anything like an exhaustive investigation of them has never been attempted. There is, for instance, a portrait of a lady in Mr. W. C. Alexander's collection which does not figure in Mr. Davies's list of works, and has therefore probably escaped his attention. In this portrait, if our memory is correct, there are just those qualities we should expect to find in the early work of an artist like Hals, striving towards his own free and loose manner, but still held back by the tightness and precision of an earlier tradition. It is also, we believe, more elaborate in method than the familiar examples which belong to the artist's maturity.

The other question which has been often debated is the possible influence on Hals, at a certain period, of his younger contemporary Rembrandt. Here Mr. Davies maintains, in opposition to Dr. Bode, the complete independence of Hals, though he admits that the view must be modified if we accept the Bridgwater portrait as his; and on this point he ventures no definite opinion.

We should have thought a stronger case might have been made out for a passing subjection to Rubens, as regards composition at least, in such pictures as the Beresteyn group, and still more in the portrait of the artist and Lisbeth Reyniers. In this latter, indeed, the attempt at idyllic sentiment in the background, being so entirely out of the key of Hals's own personal feeling as it is, indicates a certain disturbance of his normal bent by an outside influence. The composition of the figures, too, suggests very strongly a reminiscence of Rubens; and here we must differ from Mr. Davies's strictures, for it appears to us one of the most thoughtfully composed of all Hals's works. Composition, indeed, when once we have left the earliest 'St. George's Shooting Guild' behind, is Hals's weakest point. It was only natural that an artist who cultivated so exclusively his powers of observation should gradually lose the power of invention necessary to compose a picture well, and this makes the portrait in question the more remarkable, and suggests that the sight of some masterpiece by Rubens recalled him to a sense of the claims of design, and that the elaborate and thoughtful, but not very characteristic planning of this piece was the result.

Mr. Davies speaks somewhat impatiently of the *genre* art of the generation which followed Hals, and consequently he does not call attention to the curious fact that Hals's example did not have the effect one might have predicted by the analogy of other schools. As a rule, so destructive and volcanic a genius as Hals leaves in his wake a crop of feeble, though violent mannerists; but the Dutch had the sense to see that nothing more could be done along the same line of endeavour, and to return to a more deliberate manner—to turn away from the

fascinating brilliance of Hals's loose handling and cultivate the less seductive charms of a precise and methodical craftsmanship. Such a power of refusing the short cut hewn out by genius and sticking to the beaten track is a rare thing in the history of a school. We owe it perhaps to the obstinacy and conservatism of the Dutch character that the younger artists pursued this course, and thereby were enabled to give to the world many masterpieces.

We must not forget to mention the admirable historical sketch with which Mr. Davies introduces his subject. It serves to place the reader at the right point of view for a sympathetic understanding of Hals's art. The book is written in a vigorous and picturesque style which is thoroughly in key with the work it describes. Now and then, it is true, we seem to feel that the author strains too much to keep up the tone of breezy good humour, but as a rule his similes are apt and natural. Of the illustrations, the photogravures are generally excellent; the half-tone blocks sometimes leave much to be desired. Unless the portrait of a boy belonging to Lord Ronald Gower has been completely misinterpreted by the reproduction it can scarcely have much to do with Frans Hals. We wish that in the list of the artist's works the author had endeavoured to separate more exactly genuine from wrongly attributed works.

CONSPICUOUS in its splendid attire of red and gold, *Other Famous Homes of Great Britain and their Stories* (Putnam), a third series of articles edited by Mr. A. H. Malan concerning old English houses, is likely to be as rapidly successful as its predecessors. The print is most luxurious, and the illustrations, backed by a sense of what is interesting which is a credit to the frequently titled describers, give a tolerable idea of the glories of places like Castle Howard, Clumber, and Dalkeith Palace. These pages cannot, of course, exhibit anything like the treasures in the way of pictures in such homes—those in Castle Howard alone would occupy a big book—but they will do good if they call attention to fine things which many an Englishman never sees for one reason or another.

THE second series of *Twelve Portraits* by Mr. William Nicholson (Heinemann) opens with one which is an extraordinary success—namely, that of the Queen. The series as a whole has the defect which is almost universal in work of the kind—namely, that the portraits fluctuate between mere impressionist portraiture and actual caricature. The portrait of Queen Alexandra is such a work as Mr. Sargent might have signed. But when we come to President Roosevelt we find ourselves faced with over-insistence on the least good points in the head, while the portrait of the German Emperor is open to the same charge. Those of Duse and of Lord Kitchener are flat, and that of Mr. Chamberlain frankly bad, thoroughly unlike the man and neither portrait nor caricature. Four of those who are drawn in the series are men of features so extraordinarily striking that almost any representation is sure to be approved, and three of the four are successes—Ibsen, Mark Twain, and Li Hung Chang. The fourth, however, a portrait of the Pope, disappoints us, and is less good than many presentments of him that we have seen. Edison strikes us as remarkably interesting, but Edison is personally unknown to the writer of these notes. We repeat, then, that the surprising success is in the portrait of the Queen, who is most difficult to draw, otherwise than in the purely con-

ventional fashion in which she is always drawn with fair success.

The Ancestor. No. III. (Constable & Co.)—The third issue of this new quarterly fully sustains the generally good opinions formed of its predecessors. It has as a frontispiece a portrait of Sir John Doddridge, the distinguished judge and antiquary, who died in 1628, taken from the picture purchased by the Society of Antiquaries in 1884. This is a remarkably fine piece of colour printing; the features are evidently those of a man of marked power and ability. A copy of the other portrait of him in the National Portrait Gallery is also given, as well as several other valuable portraits of distinguished persons in the Society of Antiquaries' rooms. The letterpress describing these pictures is the work of Mrs. Estelle Nathan. Other illustrated articles are 'The Jervois of Herriard and Bretford,' by Mr. F. H. T. Jervois; an excellent account of 'The Evolution of the Combed Helmet,' by Mr. T. G. Nevill; 'The Garter Plates as a Roll of Arms,' from Mr. St. John Hope's great work; and an invaluable account, with numerous facsimile reproductions, of 'A Fifteenth Century Book of Arms' (Harl. MS. 2169), by the editor. The best and most solid treatise is 'The Tale of a Great Forgery,' by Mr. J. Horace Round, wherein the extraordinary claims of the Lambert family to a fanciful antiquity, supported by a series of clumsily forged charters which deceived the heralds of a past generation, are completely routed in the interests of historic truth. Mr. Oswald Barron writes with light and facile pen on 'The Gentility of William Exelby' and on 'The Antiquary and the Novelist,' whilst the section devoted to 'What is Believed' is as amusing and trenchant as before in its exposure of the current lapses of modern journalism. But Mr. Barron's best article in this issue is his 'Arms and the Inland Revenue,' wherein he skilfully pleads for the abolition of the tax on armorial bearings as at present levied.

ART AND ARTISTS.

Sir Joshua Reynolds. By Lord Ronald Sutherland Gower, F.S.A. (Bell.)—Biographies of Reynolds are already so numerous that it is rather difficult to see why another should be called for. Nevertheless the book before us compares favourably in some respects with certain other biographies of the greatest master of the British School which have appeared recently. Lord Ronald Gower's acquaintance with the principal collections of works of art of the eighteenth century is so well known that his name is a sufficient guarantee for the presence of novel and interesting illustrations. In the case of Reynolds he has drawn freely upon several galleries hitherto not generally accessible, with admirable results, though the difficulty of photographing pictures that have changed and faded in the course of a century and a half is not infrequently evident. The drawings, too, which are reproduced in the book are of especial interest. The author has also printed two letters which prove that Reynolds was not always the heartless, jealous man of the world which some of his critics have imagined him to be. The one which gives an account of Sir Joshua's friendship with little Penelope Boothby is no less creditable to him as a man than is the touching letter, printed here for the first time, written to him by the dying Gainsborough, who refers in it to "the extreme affection which I am informed by a friend Sir Joshua has expressed." Read in connexion with Reynolds's own account of the last interview between the two great masters—"If any little jealousies had subsisted between us they were forgotten in those moments of sincerity"—it shows that the differences between them were really no more than were inevitable between two men who recognized the fundamental dissimilarity of

their temperaments, and were each generous enough to appreciate the other's genius.

Towards Reynolds, both as a man and a painter, Lord Ronald Gower's attitude leaves little or nothing to be desired, though as a writer, we think, he somewhat underrates him. The whole book breathes a spirit of magnanimous admiration of a very great master of painting, who had also in many ways a most engaging personality. This generous enthusiasm for what is noble and beautiful in Reynolds's art goes far to excuse certain faults which would be grave defects in any book written in a less chivalrous and appreciative spirit.

Only a true lover of art could have tried to recognize Chardin as the man Reynolds had in his mind when he wrote in 1752: "The French cannot boast of above one painter of a truly just and correct taste, free from any mixture of affectation or bombast." Yet we think Lord Ronald Gower can hardly have read Reynolds's next sentence carefully, "and he was always proud to own from what models he had formed his style, to wit, Raffaele and the antique." Surely this could not possibly apply to Chardin, the pioneer of naturalism in France, but is much more likely to have referred to some such painter as Vien, the master of David.

We have spoken of faults in the book. The principal of these is the careless style in which the letterpress is written. Proper names are often wrongly spelt, even when the names are perfectly well known; and there are passages which are distinctly slipshod as grammar, though the author's statements are so straightforward that the reader is not likely to be left in doubt as to his meaning. Now and then the result of this verbal inaccuracy is apt to be rather startling, as when reference is made to Lord Chancellor Thurlow, "he of the beetle brow and burly eyebrows"! Again, the admirable illustrations would have been no less admirable, we think, had the portrait of Lady Betty Foster by Gainsborough been omitted, together with two of the pictures from the Glasgow Gallery, which, to put it mildly, are not characteristic of Reynolds. It would be interesting, too, to know the history of Earl Spencer's portrait of Richard, Earl of Lucan.

Briefly, the book may not be one for the historian, the critic, or the man of letters, but the lover of pictures who wishes to get a good general idea of the work and character of the great Sir Joshua will find in Lord Ronald Gower a most appreciative and sympathetic guide.

World Pictures. By Mortimer Menpes. Text by Dorothy Menpes. (A. & C. Black.)—The three-colour process of reproducing pictures is steadily growing in popularity, and Mr. Menpes's energy in bringing out in that manner this large collection of his sketches is to be commended. The process is still far from perfect, and we fancy few artists to whom colour is a matter of serious study would care to submit their works to such a method of translation. As an example of its uncertainty, we may mention that the specimen reproduced in the publishers' announcement which accompanied the book gives a completely different colour effect from that of the reproduction in the book itself. Nevertheless, imperfect as it is, the process is quite adequate to illustration of the kind with which we are here concerned. These innumerable jottings of a too energetic reporter in paint hardly belong to the category of works of art. The small line drawings are, indeed, below the average of such work in the weekly illustrated papers. Even as mere illustration we can scarcely praise this book; the artist's view is singularly hasty and superficial, so that only a vague and indefinite impression of the character of each country is aroused. Our curiosity would have been much more fully gratified had the book been illustrated by a good collection of photographs. In those plates in which Mr. Menpes has been most successful

the effect does, indeed, approach very nearly to that of a coloured drawing made from a photograph. The frontispiece, for instance, which is one of the best, has all the air of a photograph. The placing of the figure suggests of itself the snapshot, while the accuracy of minuter details, and the absence of any rhythm or sensitiveness in the larger forms, are the characteristic qualities of a photograph. The text is of the chatty kind which is familiar in the journals of tourists.

The Art of Winnifred Matthews. By Edward Garnett. (Duckworth.)—There can be no doubt that the drawings reproduced here show a very unusual talent; they are remarkable for their quick sense of life and manners. But whether the career so sadly cut short by an early death would have fulfilled all that Mr. Garnett suggests we may doubt. There is no sign in these drawings that to a keen relish for the fun and extravagance of cockney life their author would have learnt to add a sense of beauty or would have had the patience to labour towards the attainment of style. The very accomplishment, the completeness in their own way, of these sketches suggest that their author had found at once the means of self-expression. The greater talents begin, as a rule, by a more colourless, less individual accomplishment, and their earliest work would scarcely be worth publishing alone. These drawings, on the contrary, could scarcely be improved without losing the freshness and spontaneity which are their charm. They are in their slight way perfectly accomplished, and give a vivid insight into the reckless gaiety and almost alarming directness of vision of their young author. They afford, indeed, a rare opportunity of understanding the outlook on London life of a young girl, for it scarcely ever happens that any one attains to the power of artistic self-expression until long after the thoughts and feelings of early years have faded into the dim past.

OLD SILVER AT THE FINE-ART SOCIETY'S.

At the Fine-Art Society's rooms is an inviting display of old silver which we have only had the opportunity of examining cursorily. But this need not debar us from recommending lovers of old silver to visit what is certainly an unusually fine collection of genuine pieces which are in the majority of cases excellent specimens of design, the more so as the catalogue contains an admirable introduction from Mr. Percy Macquoid, who himself contributes some of the finest examples. What is in some ways the most remarkable case is that containing Mr. Whistler's exhibits. These show how an artist of strongly marked taste can express himself almost as definitely by collection as by creation, for Mr. Whistler has selected with such patience and pertinacity that the pieces he has got together might, but for the quality of age, have been executed from the artist's own designs. They express every one of them, in the choice perfection of their proportions, in the sparseness and delicacy of their forms, the same mood of one who shrinks and refrains from all that is gross or over-assertive as Mr. Whistler's own pictures.

MR. BAUER'S DRAWINGS AND PAINTINGS AT THE DUTCH GALLERY.

MR. BAUER's drawings at Van Wisselingh's Gallery show an artist of decided temperament. He affects, for the most part, Indian scenery, but he does not treat it from the too common attitude of the traveller reporting to his friends at home. He is evidently intimate with the aspects of the scenes he depicts, and familiar enough to have overcome the sense of mere curiosity and novelty; he has had time to penetrate to a more genuine poetical feeling for the uncontrolled and extravagant splendour of Indian architecture. We may guess, too, that

he has been helped in his interpretation by a study of that side of Rembrandt's nature which leaned towards a love of the monstrous baroque. Rembrandt, indeed, almost invented Indian architecture for himself, and Mr. Bauer has applied the Rembrandtesque formula to the reality not unhappily. He is clearly an artist, but we cannot pretend to finding his manner wholly sympathetic. The extreme looseness of his drawing has too much the air of being deliberately cultivated. It does not suggest the feeling of a firm grasp of form underlying the maze of touches. Nor do we find the quality of his line beautiful in itself; still less can we commend his use of paint, which seems to us troubled and wanting in deliberateness, while the tone relations are wanting in certainty of grasp. In fact, his sensibility seems to be in excess of his powers of execution or his knowledge of the art of constructing a picture.

SIENA CATHEDRAL.

I HOPE you will give me leave to rectify a statement made in your columns last week which is rather misleading and even to a certain extent incorrect. Your contributor, in mentioning Mr. Douglas's recent article on the Siena Cathedral in the *Architectural Review*, says that "the author takes the opportunity to correct a number of inaccuracies in Mrs. Richter's book on Siena." As a matter of fact, Mr. Douglas refers to two points which are wholly a matter of opinion. One is as to the choir of the cathedral, whether it was completed or not under Camaino da Crescentino; the other treats on the much-disputed question whether or not the Duomo of Siena might be looked upon as the oldest Gothic cathedral in Italy. Much as I admire Mr. Douglas's article, I cannot at the same time say that his arguments are convincing, and I hope to vindicate my cause more fully on a future occasion.

LOUISE M. RICHTER.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 20th inst. the following pictures: M. J. Mierevelt, Portrait of a Lady, in dark dress, with lace collar and cap, 315*l*. Van der Helst, Head of a Lady, in black dress, with ruff and cap, 105*l*. French School, A Girl, in green dress, playing a guitar, 317*l*.

Fine-Art Gossip.

IN view of the interest which is being taken in the exhibition of colour prints illustrating child life in the eighteenth century, by Bartolozzi and his contemporaries, now being held at the Leicester Gallery, Leicester Square, Messrs. Phillips have decided to keep it on view for another month. Since the opening a number of additions have been made to the collection, which already included many rare plates, some of which are the actual copies selected by Bartolozzi for his patron the Duke of Lucca.

SOME important additions have just been made to the Scottish National Gallery, Edinburgh. One is the full-length portrait of Major William Clunas, by Raeburn; another is an interesting seapiece by John Wilson, R.S.A., painted in 1852. Among the other additions are the diploma works of Messrs. George Henry, R. B. Nisbet, and Tom Scott; and two pieces of sculpture—a girl's bust by Brodie, and the statuette of Lavoisier, the celebrated chemist, by the late James Dalou, presented by Sir George Reid.

LOVERS of art in Paris for the holidays should not miss seeing an interesting little exhibition just opened at the École des Beaux-Arts, Salle Melpomène, of the works of the *peintre-graveur* Desboutin. Most of his portraits are well worth studying, notably that of himself, known as the 'Homme à la Pipe'; of

Bruant, the notorious *chansonnier*; of his fellow-artists Leclère, Henner, and Renoir. The series of his *eaux-fortes* includes his finely rendered portraits of the younger Dumas and of Jules de Goncourt, and the five pictures of Fragonard which made such a stir when brought over from France and exhibited in Bond Street a year or two ago. A brief notice of Desbouts's death appeared in the *Athenæum* of March 1st last.

We are glad to hear of a deserved compliment to one of our leading archaeologists in the election of Dr. A. S. Murray as a Corresponding Member of the Institute of France (Académie des Inscriptions et Belles-Lettres).

The South Kensington Museum will, according to the Paris papers, benefit to some extent by the dispersal of the first portion of Madame Lelong's collection. One lot (No. 118) in the carved-wood section consisted of two panels (about 6 ft. 9 in. by 3 ft.) carved in relief, each being a species of pendant placed under an arcade and surmounted by a *cartouche*, and sustained by cupids, &c.; on each side of the panels are pilasters, ornamented with vases. The panels date from the sixteenth century, and were purchased for 15,000fr. by Mr. Fitz Henry, who states that he intends to present them to the South Kensington Museum.

The late Eugène Müntz has bequeathed his manuscripts and literary correspondence to the Bibliothèque Nationale, and these comprise about seventy cardboard boxes of notes of all sorts. They deal with such subjects as Leonardo da Vinci, Rubens, Rembrandt, Dürer, and Holbein, the artistic history of Avignon under the Popes, painting on glass, and so forth. Several of the boxes are occupied with the material for a very comprehensive work on mosaics, the outcome of a proposal made by M. Müntz himself at the Assemblée Internationale des Académies in 1900. The Müntz papers are now being placed in order by M. Dory, but they will not be available for public consultation for another six months.

M. SALOMON REINACH, of the French Institute, has been appointed to succeed the late M. A. Bertrand as *conservateur* of the Museum of National Antiquities at Saint-Germain. M. Reinach has been for many years *conservateur-adjoint* of this museum, and he is in every way qualified for the new post. He is the author of numerous works and essays on the antiquities of Gaul in the time of the Romans and at other periods.

THE Musée du Cinquantenaire at Brussels has just received from the Belgian traveller Cuyper the present of a remarkable Greek-Thracian memorial bas-relief from Thessalonica. The marble slab contains two distinct subjects, divided from each other by a horizontal beam. In the upper half is exhibited a Thracian hunter on horseback, holding a spear in his right hand, and followed by a hound. Opposite to the equestrian figure sits a richly dressed woman. Between these two figures stands an altar, on which a coiled snake is erecting its head, and behind the altar is a tree; the altar, snake, and tree indicate the cultus of the dead. On the lower half of the stone there are three male figures and a young girl. The inscription (which is partly on the upper edge and partly on the lower edge of the reliefs) states that the stone was dedicated by a widow to her deceased husband and to her father-in-law Pyros, in the ninety-ninth year of the era of Actium (that is, sixty-fourth after Christ). Pyros is a Thracian name, and Thessalonica contained a large Thracian population until late in the age of the Caesars. The horseman and the sitting female doubtless represent the married couple, but the portion of the inscription which probably contained their names has not been preserved.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Broadwood Concert.
QUEEN'S HALL.—Mr. David Clegg's Organ Recital.

THE fourth Broadwood Concert, which took place at St. James's Hall last Thursday week, was of considerable interest, both as regards the music itself and the performers. Of Mozart's Sonata in E flat for pianoforte and violin—a work full of beauty, grace, and that simplicity which to many in the present age seems, we fear, foolishness—the rendering by Miss Mathilde Verne and Madame Soldat proved most praiseworthy. The performance of Schumann's 'Andante and Variations' for two pianofortes, Op. 46, by the Misses Mathilde and Adela Verne, was admirable in letter and in spirit; both ladies played without book. Dr. Alan Gray was heard on the organ in a Sonata in E flat by Bach, one of a set of six written by the master for his eldest son, Wilhelm Friedemann. The programme-book stated, on the authority of Spitta, that the original manuscripts of these sonatas indicated that they were written for Pedal-Klavier, and the music, in fact, appears more suitable to such an instrument. More impressive were three of the Brahms 'Choral - Vorspiele' for organ. All three (Nos. 4, 10, and 11) are clever, but in No. 10, "Herzlich thut mich verlangen," intellect and emotion are perfectly balanced. No. 11, "O Welt, ich muss dich lassen," is supposed to be actually the last written by Brahms, the text seeming to imply that he felt that his end was near; pathetic interest therefore is attached to it. The music is solemn and stately, though it does not make the same direct appeal as the previous piece. They were all well interpreted by Dr. Gray. The vocal music included four numbers from the delightful 'Weihnachtslieder,' by Peter Cornelius, artistically sung by Miss Edith Kirkwood, and Tchaikowsky's picturesque 'Sérénade de Don Juan,' in which Mr. H. Lane Wilson was heard to advantage.

An organ recital at St. James's or Queen's Hall is a rare thing, and the one given in the latter hall last Saturday evening might easily have been more successful than actually was the case. Mr. David Clegg, an organist well known in Lancashire, provided a gargantuan programme, and one, moreover, in which the items were of unequal musical value and interest. The first part included two novelties from the pen of Mr. Clegg himself, the first, a symphony in C sharp minor, containing some good thoughts and clever workmanship, but tediously spun out. As for the Tone-Poem, founded on Norse legends, for organ, trombones, trumpets, and drums, except in the few passages in which the organ had the field to itself, the music could scarcely be heard for the noise. The composer has talent, but he seems too ambitious. Strauss's 'Heldenleben' may prove, we have hinted, the unhappy mother of many odd children. The work in question may possibly be the indirect outcome of modern tone-poems, if not actually of the 'Heldenleben' itself. Mr. Clegg played a quaint 'Ancient Suite' by Dr. Arne, some interesting variations on a Hebrew Melody by Glinka, a showy and in that way effective Fantasia on the Chorale

'Ein feste Burg' by Hasse, and a Brahms Introduction and Fugue; and in these pieces, and still more in his own symphony, showed wonderful command of the key, also the pedal board, and of the instrument itself. He is really a great performer. The second part of the programme commenced with Bach's Fantasia and Fugue in G minor; the rendering of this noble music, however, was neither clear nor dignified. The organist, after his heavy exertions, was no doubt fatigued. If only Mr. Clegg will play the best music, and even of that not too much, he will always be welcome. The audience, though not large, applauded heartily.

PIANOFORTE MUSIC.

FROM Mr. Alfred Lengnick we have received *Two Sonatas (Pastorale and Capriccio)* by Scarlatti-Tausig. Scarlatti was the Tausig of his day. When played on the harpsichord every note of the composer should be respected; when, however, the pianoforte is used, clever and discreet touchings-up, such as we find here, are scarcely to be condemned. The Tausig arrangement of Weber's 'Invitation,' for instance, is a specimen of the meddling and muddling to which that clever pianist was occasionally inclined.—*Tarantella in A flat*, by S. Heller, is a familiar piece, printed in oblong form, so that the musical phrases commence and end almost invariably with the printed line, and new sections begin on new pages. The idea is ingenious, though there are not, we imagine, many pieces which would lend themselves to this kind of treatment.—*A Polka Poétique*, by F. Smetana, Op. 8, No. 1, with its melodic charm and piquant harmonies, is attractive. Poetry in a polka is somewhat uncommon.—*Ungarisch*, by David-Liszt, is light, engaging, and not difficult.—The graceful *Rondino* by Sterndale Bennett, Op. 28, No. 2, has been provided with careful fingering. All the above belong to the 'Edition Lengnick,' edited by Stanley Hawley.—British composers, much given to writing of songs, are inclined to neglect the pianoforte. We have, however, before us five pieces—*Spanish Serenade*, *Staccato Etude*, *Albumblatt*, *Spinning Song*, and *Romanza*—by the excellent organist W. Wolstenholme, all fresh and attractive. They show both skill and character.—Three "easy and instructive" pieces (*Ham-mock Song*, *Novellette*, and *Tambourin*) by Thomas E. Dunhill deserve favourable mention.—*Dances and Humoresque*, by Martin Shaw, have by way of recommendation lightness, grace, and imagination, and each has a quaint illustrated title-page designed by Gordon Craig.

Messrs. Enoch & Sons send us three pieces—*Novellette*, *A Capriccio*, and *Valse Impromptu*—by Gustav Ernest, Op. 23, which display taste and skill. There is thought in them, if not marked individuality; No. 1, indeed, shows the influence of Schumann.

From Messrs. Augener & Co. we have *Aquarellen (Kleine Tonbilder)*, by Max Reger. This promising composer is emerging from his storm and stress period, and although these pieces show skill rather than inspiration, they are interesting. No. 4, 'Nordische Ballad,' is the strongest of the set.—Mr. Coleridge-Taylor has arranged his orchestral suite from the incidental music to 'Herod' as pianoforte duet. The transcription is effective and not difficult.—*Airs Melancoliques*, four pieces by Alfred Toft, Op. 36, has a doleful title—more doleful, indeed, than the music, with the exception, perhaps, of No. 3. All four pieces are expressive and of comparatively simple character.

Messrs. Novello & Co. send *The Butterfly's Ball*, a concert-overture by Dr. F. H. Cowen, arranged for pianoforte by H. M. Higgs. The clever scoring of this clever overture is one of its strong points. The colouring is therefore missed, but the transcription is good.

Musical Gossip.

A CONCERT was given by the students of the Royal Academy of Music at the Queen's Hall last Friday week. The first piece in the programme was an overture (MS.) entitled 'The Tempest,' by Mr. B. J. Dale. The music seemed unnecessarily spun out, but the composer is young, and there are hopeful signs in his work, one of them being an absence of striving after originality, a quality which comes of itself or not at all. Miss Alice W. Hooke played the first movement of a new pianoforte concerto by Giuseppe Martucci, the able director of the Bologna Conservatorio. The music did not impress us at first hearing, but we shall hope soon to hear the work in complete form.

MADAME YVETTE GUILBERT has given two song recitals at the Bechstein Hall (Friday week and last Monday). Her performances are partly dramatic, partly vocal. She has not a powerful voice, but makes wonderful use of it. Her gifts are as great as they are varied; she produces the right tone, and gives the right action, according as the words are serious, sentimental, or broadly humorous. The two recitals were well attended, and if Madame Guilbert next visits London at a more convenient season, the hall will probably be crowded.

MR. DENIS O'SULLIVAN has returned from America, where he has been giving recitals. His only song-recital this season will take place at St. James's Hall on February 17th, 1903.

MR. SOUSA, with his band, announces fourteen concerts at Queen's Hall, commencing January 2nd.

STRAUSS'S 'Heldenleben' will be performed for the second time on January 1st, at Queen's Hall, under the direction of Mr. H. J. Wood.

THE death is announced of Dr. Paul Simon, proprietor of the well-known Leipzig music-publishing firm, and editor of the *Neue Zeitschrift für Musik*, the paper founded by Schumann. Dr. Simon was born at Königsberg in 1857, and died at Leipzig on December 11th.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	— Sunday League, 7, Queen's Hall.
THURS.	New Year Concert, 3, Queen's Hall.
—	— Royal Choral Society, 8, Albert Hall.
FRI.	Sousa's Band, 8, Queen's Hall.

DRAMA

La Comédie-Française et la Révolution. Par A. Pougin. (Paris, Gaultier, Magnier & Cie.)

La Comédie Italienne en France et le Théâtre de la Foire. Par R. M. Bernardin. (Paris, La Revue Bleue.)

M. ARTHUR POUGIN, whom we assume to be the same person as the musical critic of the *Événement* and the *Ménestrel*, and the author of many works on the dramatic and lyric stage, including a life of William Vincent Wallace, has contributed to the "Bibliothèque Historique et Littéraire" of MM. Gaultier, Magnier & Cie. a volume on the Comédie Française before and during the "Terror." Materials for a work of this kind are abundant, since, apart from the lives of Talma and theatrical biographies generally of the late eighteenth century, authorities such as the 'Histoire du Théâtre Français' of C. G. Étienne and Alphonse Martainville and that of Hippolyte Lucas, the 'Histoire par le Théâtre' of Théodore Muret, and the 'Histoire de la Censure Théâtrale en France' of Victor Hallays-Dabot cover the same ground, and deal, to a considerable extent, with the same materials. What is most valuable

in the latest contribution to our knowledge of the Théâtre Français during the stormiest portion of its history consists in the citations from contemporary documents, and especially from periodicals such as *Le Moniteur Universel* and *La Chronique de Paris*.

Before the outbreak of revolution signs of the coming storm were common on the stage as elsewhere. It is customary and convenient to date from the production—on April 27th, 1784—of 'Le Mariage de Figaro' of Beaumarchais the first serious attack by the stage on existing institutions of France and the abuse of power on the part of the governing classes. With the destructive teaching of Figaro M. Pougin does not concern himself, his book beginning with the accession to the Comédie Française of Talma, at that time, or shortly before, a dentist in London, and the suppression by the *sociétaires* of the 'Charles IX.' of Marie Joseph Chénier. Circumstances conspired to render this piece the most important from the historical standpoint that French boards have seen, and to make the action of the governing body the most disastrous that it has ever taken. On the refusal by Saint Fal (or Phal) of the part of Charles IX. it was assigned to Talma, who appeared in it November 4th, 1789, making therein his first recorded success. Already, as was natural, the conflict of passions by which France was torn had extended to the Comédie Française. As naturally the sympathies of the majority of those who styled themselves 'les Comédiens du Roi' were on the side of the Court. The arrogance of Talma did nothing to pacify those to whom revolutionary rule was hateful, and after thirty-two brilliantly remunerative performances 'Charles IX.' was withdrawn, and, in fact, suppressed. Backed up by the fashionable world, which still constituted its chief supporters, and endowed with no prophetic vision, the management remained deaf to threat and obdurate to appeal. Among those whose interference was for a time unavailing were Mirabeau and Danton, and among those whom the comedians defied was Bailly, the *maire* of Paris.

Riots in the house were frequent, and a fierce polemic was the natural outcome of the proceedings. That complete surrender on the part of the actors followed will not be doubted by those familiar with the course of the Revolution and the proceedings of its leaders. Little temptation is presented to dwell upon the various aspects of a feud embittered almost as much by personal jealousies as by political antagonism. A bloodless duel between Talma and one of the *sociétaires*, apparently Naudet, was followed by the expulsion of the former, who was reinstated by municipal authority, but was, with two or three of his supporters, sent to Coventry. He reappeared by order in 'Charles IX.,' but was assigned no new rôle. In 1790 a secession took place, and Talma, Dugazon, Grandmesnil, Monvel (who delivered in the church of St. Roch a discourse in praise of the Goddess of Reason), Madame Vestris (sister of Dugazon), Mlle. Desgarcins, and others took the Théâtre des Variétés Amusantes, subsequently known as the Palais Royal, and opened it as the Théâtre Français de la Rue de Richelieu, a title changed into the Théâtre de la

République, in direct antagonism to the Comédie Française, then called the Théâtre de la Nation, one of its early productions being a five-act tragedy of Chénier, 'Henri VIII. et Anne de Boulen.'

The full results of the intractability of the Comédie Française were not seen until after the production, January 2nd, 1793, of 'L'Ami des Lois,' the famous reactionary piece of Jean Louis Laya—in which Marat was satirized as Duricrâne, and Robespierre as Nomophage, and for the mere possession of which in the printed version many were guillotined—and that, August 1st, 1793, of 'Paméla, ou la Vertu Récompensée,' a rendering, through an Italian version of Goldoni, of Richardson's well-known novel. The first piece was a direct challenge to the revolutionaries; nothing less compromising or less controversial than the latter could easily have been imagined. François de Neufchâteau had, however, after the fashion of the day, assigned Paméla noble birth, in order to render her a fitting spouse to "Mylord Bonfil" (Belville). An aristocratic taint was discovered in this; after eight or nine representations the performances were stopped; and on September 3rd, 1793, the author and most of the actors of the theatre were lodged in gaol. But for interference from without their fate would have been neither doubtful nor long deferred. The women were confined in Sainte Pélagie and the men in the Madelonnettes.

At this point begins a new section of M. Pougin's work. The papers connected with the imprisoned actors came under the charge of Charles Hippolyte Labussière, a young ex-cadet in the regiment of Savoie-Carignan and an amateur actor, who, in order to escape the consequences of his satire of the Republican orators, accepted a post in the bureaux of the *comités de surveillance*. Labussière, the hero of M. Sardou's 'Thermidor,' is said to have saved the lives of from five hundred to eleven hundred prisoners by reducing to pulp and throwing into the Seine papers that told against them. Among those indebted to him for escape are said to have been Volney of the 'Ruins of Empire'; Florian, the fabulist, who died of the fright of his imprisonment; the Vicomtesse de Beauharnais, subsequently the Empress Joséphine; and many members of the Comédie Française, including Dazincourt, Mlle. Raucourt, Mlle. Mézeray, and Mlle. Contat, the original Suzanne of 'Le Mariage de Figaro.' Doubt has been thrown upon this reputed action. In this, the most interesting portion of his volume, M. Pougin, it may be held, establishes his case.

An appendix, occupying nearly half the volume, gives an account of the life and tragic death of Mlle. Desgarcins, the actress we mentioned above, and of Jean Baptiste Jacques Nourry Grammont de Rozelle, described as "un comédien Révolutionnaire." These biographies are written in a much more popular and journalistic style than the remainder of the volume, and are of less interest and authority. We hesitate to charge our author with inaccuracy or incompleteness. He calls, however, 'L'Inval et Viviane' the 'Lanval et Viviane' of Murville, speaks frequently of Saint Fal, an actor usually known as Saint Phal, and

omits information concerning the rôles assigned to Talma in early days, which is easily obtainable from the life of that actor by Moreau.

To the "Bibliothèque Théâtrale Illustrée," edited by M. Paul Ginisty, a well-known journalist and dramatist, associate director in 1895 of the Odéon with M. Antoine, and since 1896 sole director, Dr. R. M. Bernardin contributes a short and vivacious history of the Comédie Italienne and the Théâtre de la Foire. What may be called a literature already exists on the subject. Little more than a year ago appeared 'Les Théâtres de la Foire' of M. Maurice Albert, which might be regarded for practical purposes as adequate if not exhaustive. So early as 1753 the Frères Parfaict added a 'Histoire de l'Ancien Théâtre Italien,' from its origin in France until its (first) suppression in 1697, to their 'Histoire du Théâtre Français,' the foundation of all subsequent works on the subject. Under the same date (1753) was issued in ten volumes a new edition of 'Le Nouveau Théâtre Italien, ou Recueil Général des Comédies représentées par les Comédiens Italiens Ordinaires du Roi,' which had been preceded in 1738 by 'Les Parodies du Nouveau Théâtre Italien,' in four volumes (or more), with music, and, earlier still, by 'Le Théâtre de la Foire, ou l'Opéra-Comique,' of Le Sage. In 'L'Histoire du Théâtre Italien' of Louis Riccoboni, the Léo of the Italian company, appeared the illustrations of the various types of Italian comedy which have since done duty in numerous works, including the 'Masques et Bouffons' of Maurice Sand and many subsequent publications. Many of these are reproduced in a much diminished size in the present volume. Other theatrical compilations of the eighteenth century deal with the subject.

Dr. Bernardin has little or nothing to add to the labours of his predecessors, who include in modern days scholars such as MM. Magnin, Moland, Armand Baschet, and Ménétrier. A main purpose with him has been to show how Italian actors—Harlequin and Columbine, Isabella and Scaramouch—who, to translate freely his own words, had the fantasy to cross the Alps in the chariot of the "Roman Comique" in order to obtain in their national repertory the admiration of the Parisian, came to instal themselves in Paris and play, in French, French pieces in rivalry with French comedians, better qualified than themselves, it might be supposed, for the task. Of the whirligig by which this state of affairs was brought about a popular account is given. Dr. Bernardin makes no pretence to be scholarly or final, as is shown by the fact that a 'Table des Matières,' occupying a single page, does duty for an index, which in a work of the class is obligatory.

After an allusion to the presence in Paris, at the outset of the seventeenth century, of English, Spanish, and Greek companies, who played with indifferent success not such national masterpieces as they possessed, but comedies, farces, and ballets, he gives the reasons why the Italians alone acclimatized themselves in Paris. Since the days of the Atellans Italy had possessed a popular stage, one interesting feature in which was the improvised comedy which developed into the "commedia dell' arte."

So expert were the exponents of this that a representative of one of the various types—Bolognese, Venetian, Bergamesque, or Neapolitan—was known, according to Gherardi, to keep an audience dying with laughter for a quarter of an hour by simple pantomime and without uttering a single word. The performers, like the Atellans, were, as a rule, gymnasts, athletes, rope-dancers, boasting accomplishments which did them yeoman's service in the painful experiences they were to undergo. It is inexpedient and superfluous to repeat at length a thrice-told tale. In 1570 Italian actors first visited Paris under the patronage of Catherine de' Medici. The Parlement, however, on the pretence of exorbitant charges, sent them home. Six years later Henri III., to please his mother, sent for the troupe of the Gelosi, who, after being imprisoned by the Huguenots of Lyons, were ransomed by the king and attained great popularity, due as much to the indecency as to the merit of their exhibition, the actresses constituting a special attraction, since in French comedy the rôles of women were in those days taken by men. Not until the time of Louis XIV. could the Italians obtain a permanent establishment in Paris. Then began their difficulties with the Comédie Française, the recital of which constitutes an amusing, if familiar tale. Irrepressible in energy and inexhaustible in resource, they evaded or overleapt every legal restriction with which they were fronted. When forbidden to speak dialogue they took to monologue, which the by-play of the actors rendered intelligible. To evade the laws condemning the second actor to silence they stretched out rolls, on which speeches were legibly inscribed. They turned thus into ridicule the exactions of the law, and made the French comedians a laughing-stock, while the Parisians, always *frondeurs*, received with delight each new subterfuge. Only when they were indiscreet enough to lampoon Madame de Maintenon did they forfeit regal support and find themselves again banished from Paris. With the Regency they returned, and profited ultimately by the freedom of theatrical entertainments brought about by the Revolution. Their relations with Regnard, Dufresny, Noland de Fatouville, Piron, Lesage, Panard, Favart, Marivaux, and others, who wrote for them or for the Opéra Comique which sprang out of their difficulties, and with the Théâtre de la Foire, are depicted, and are accompanied by appetizing extracts from the programmes of their various theatres. Writers such as Regnard, Piron, Lesage, and Marivaux have become classics, and it is chiefly when dealing with men such as Noland de Fatouville, Panard, and Delisle de la Drévetière that we come upon any striking novelty. Panard, who wrote his comedies and songs on tavern bills, was called by Marmontel the La Fontaine of the vaudeville. Fatouville, a *conseiller au Parlement de Normandie*, satirized savagely and wittily the *gens d'affaires* of whose morals he had official cognizance. None of them attains, however, to the wit of Piron, whose pieces contributed to the newly founded Opéra Comique contain, as says Dr. Bernardin, almost as many

epigrams as lines. In his 'L'Antre de Trophonius' Arlequin is stopped by thieves, when the following crisp dialogue takes place:—

Premier Voleur. La bourse!

Arlequin. Etes-vous procureur?

Second Voleur. Ou la vie!

Arlequin. Etes-vous médecin, vous?

M. Moland has shown the influence of Italian comedy on Molière, and M. A. Du Casse has much valuable information in his 'Histoire Anecdote de l'Ancien Théâtre en France.' Dr. Bernardin may claim to be, if not the most profound, the most exhilarating writer on the subject.

THE WEEK.

LONDON UNIVERSITY GREAT HALL.—Private Performance: 'Bethlehem,' a Nativity Play in Two Acts. By Laurence Housman.

ADELPHI.—The Christian King, a Play in Five Acts. By Wilson Barrett.

NOTHING whatever has been gained by the production on a sort of stage of the Nativity play of Mr. Laurence Housman; the glove thrown down to the censor has been left on the floor, and there has been no fight. A certain number of worthy people have undergone an experience of appalling dreariness, and matters are just where they were. The devices employed to frustrate the law have not even the merit of novelty. We are reminded of the time when in its earliest days the Strand Theatre, in order to evade the prohibition of the Lord Chamberlain against taking money at the doors, took it at the window, or when admission to the theatre was obtained by the purchase of a box of lozenges for four shillings at an adjacent chemist's. Not altogether honourable in the case of a work of art are such devices, and though we admit the expediency of meeting by almost any means an act of mingled tyranny and ineptitude such as the prohibition of 'Monna Vanna,' we regard with serious misgiving the employment of a piece of chicanery in order to defeat the censor in the discharge of what many hold to be justifiable, and some regard as an obligatory part of his functions. If the right to produce on the stage Scriptural characters, scenes, incidents, and language is to be granted, let it be in answer to an intellectual and serious appeal, and not to what is after all a species of evasion of duty. At any rate, the presentation on an inconvenient stage of a spectacle that could not be seen, except by those in the immediate neighbourhood of the actors, was neither impressive nor edifying. Such merits as the work possesses are poetical; its dramatic significance is slight. Perhaps the best feature is the music, which is admirable. From the literary standpoint 'Bethlehem' is happiest at the outset. The shepherds' song beginning:—

The world is old, to-night,
The world is old,

is a pleasing lyric; and the words of the shepherds, delivered in a species of uncertain Doric, are attractive in their quaint rustic simplicity, and suggest Milton's 'Hymn on the Morning of Christ's Nativity.' Mr. Housman would, indeed, have been better inspired had he adhered more closely to that greatest of all lyrical rhapsodies on the theme, and we see no more difficulty in presenting the cessation of oracles in the world, or the wail

which rang across the deep, "The great god Pan is dead," than in employing the symbolism of the Cross before its shadow had been flung from Calvary. Not for one moment will 'Bethlehem' stand comparison with 'Everyman.' There is, indeed, something ungenerous in the attempted comparison between a work produced as a revival rather than an innovation and the acknowledged masterpiece of the English miracle play. The language of the shepherds has, however, some of the earnestness and naïveté of that great product of mediæval thought. Later portions of 'Bethlehem' are inferior in all respects.

The production of a play on the subject of King Alfred may be regarded as an indispensable portion of the commemoration of that monarch's millenary. Such a work has reached us from the country, and now holds possession of the Adelphi Theatre. It is the product of Mr. Wilson Barrett, whose aim in this as in previous work is edification rather than the purging of the soul by pity and terror, and whose dramatic science does not extend further than providing himself with a good part and furnishing opportunities for situations such as appeal to the public. 'The Christian King' cannot, accordingly, be regarded as considerable work. Women contend for the love of the exemplary monarch, and the worst dangers that he experiences are brought about by their rivalries or their seductions. Alfred himself shows, however, the conquest of the animal nature by the moral and intellectual, and is endowed with a species of prophetic vision that enables him to grasp in the ninth century the problems of the nineteenth. Some of the old associates of Mr. Wilson Barrett reappear, and constitute the chief support of his undertaking. These include Mr. T. Wigney Percyval, Mr. George Barrett, and Mr. Carter Edwards. The heroines who struggle for the king's favour are represented by Miss Edyth Latimer and Miss Lillah McCarthy.

Sue: a Play in Three Acts. By Bret Harte and T. Edgar Pemberton. (Greening & Co.)—In its printed form this adaptation of Bret Harte's story 'The Judgment of Bolinas Plain' has for frontispiece a signed and dated photograph of Miss Annie Russell, the exponent on two continents of the eponymous heroine. The prominence thus assigned this clever and attractive lady is justified, for to her was mainly due the success obtained by the work at Hoyt's Theatre, New York, on September 15th, 1896, and at the Garrick Theatre, London, on July 10th, 1898. It is at the wish of Bret Harte, communicated before his death to his associate in its production, that the play is printed. If it will add nothing to the fame of the author, it will not detract from it, and to those who have seen it on the stage it constitutes pleasant reading. The character of Sue, with her repressed womanhood and her half-conscious coquetties, is conceivable to those even who have no grasp of the conditions by which her existence was frozen; and though the dénouement is forced and not wholly acceptable or convincing, no other seems possible unless the fate of Sue is to be tragic, a supposition to be instantaneously rejected. 'Sue' is far from a great play; its characters, however, are interesting and well drawn, and its pictures of life on the outskirts of civilization have the verisimilitude which Bret Harte rarely failed to impart.

Dramatic Society.

'FRITZCHEN,' a one-act play by Sudermann, and 'Pension Schöller,' a three-act farce by Herr Carl Laufs, were given on Tuesday at the German Playhouse.

'BROWN AT BRIGHTON' is the title of a three-act farce by Messrs. Fenton Mackay and Walter Stephens, which was first produced at the Kennington Theatre on May 5th, under the title 'Why Brown went to Brighton,' and after visiting some country and suburban theatres found its way on Saturday to the Avenue. Messrs. Charles Rock, Athol Forde, and C. M. Lowne and Miss Lettice Fairfax took part in the performance. The piece is not of a character to demand serious criticism.

'SARA CREWE,' a short story by Frances Hodgson Burnett, published a few years ago under the same cover as 'Editha's Burglar,' has been dramatized by the author and produced at the Shaftesbury Theatre, under the title of 'A Little Un-Fairy Princess.' Without being as happy in conception or execution as 'Little Lord Fauntleroy,' it is tender and moving. It is well acted by Miss Beatrice Terry as the heroine, Miss Beatrice Ferrar, Miss Mary Rorke, and Messrs. Beveridge, Cross, and Sternroyd.

MR. RUTLAND BARRINGTON'S adaptation of Kingsley's 'Water Babies,' given as an afternoon entertainment at the Garrick, errs principally or only in insisting too much on a didactic purpose. Children at Christmas may be spared the moral, and may be given the jam without the underlying rhubarb, at least until indulgence renders necessary its administration.

MR. WALTER STEPHENS, part-author of 'Brown at Brighton,' complains that the censor has denied him a licence to produce his play entitled 'Paradise Lost.' Mr. Stephens must draw what consolation he can from the fact that a like refusal was incurred by Dryden with his 'State of Innocence and Fall of Man,' founded upon Milton's poem. According to Malone, Milton accepted Dryden's proposal to issue a rhymed adaptation with scarcely veiled contempt, "Ay, you may tag my verses if you will." We are, of course, unaware how far superior to the prohibited play of Dryden is that of Mr. Stephens, and will, temporarily at least, restrain our indignation against authority.

We read that under the title of 'Fiamma' Mr. J. E. Vedrenne will produce on January 9th, at the Prince of Wales's, an adaptation by Messrs. Grein and Hooton of 'La Fiamma' (sic) of Mario Uchard. By this we suppose is meant 'La Fiammina' of Uchard, which on March 12th, 1857, had a success, mainly of scandal, at the Comédie Française. Uchard was the husband of Madeleine Brohan, and his piece was supposed to cast a light upon conjugal misunderstanding. It is difficult to believe that the allusions will convey much to the English public of to-day. Adele Page was in 1872 seen in London in the part of La Fiammina, "created" by Judith, and Madame Pasca in 1874. Mlle. Beatrice included the play in her London repertory, and a rendering by Palgrave Simpson was given at the Olympic in 1872, under the title 'Broken Vows.' Miss Lilian Eldee will now play the heroine.

MR. BEERBOHM TREE has accepted from Mr. Alfred Austin, for production at His Majesty's, a play with the title 'Flodden Field.' In this he will, it is assumed, play King James.

ABOUT the second week in January Mr. Murray Carson proposes, it is said, to revive at the Royalty 'The Fly on the Wheel,' written by himself and Mr. Max Beerbohm, and produced recently at the Coronet Theatre.

TO CORRESPONDENTS.—J. W. C. H.—M. A. G.—W. H. W.—received.

J. D.—Many thanks.

W. H. H.—How could you?

W. E. B.—You are quite right.

No notice can be taken of anonymous communications.

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